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Climbing to Musical Success

by Blanche Lemmon

WHEN PAUL CRANE SHURE was eight years old he built a harp, strung it with piano wires, painted it golden, and tuned it to perfect pitch. Then, in order to have something to play, he wrote a sonata with harp accompaniment.

In some way his achievement was noticed abroad, and he was asked to perform on his home-constructed instrument for a meeting of a Parent Teachers Association. His appearance on that occasion gave teachers in the Los Angeles schools their second prophetic indication that their school system harbored an exceptional musician. The first had been his successful singing and speaking in a school play.

Teachers in the school which he attended already knew that he was above average mentally, for a Binet Intelligence Test placed him in a room with mentally superior children. They knew, too, that he was not robust. In fact, he had been so delicate that his parents had not allowed him to enter school until he was seven.

But Paul is in no way thought of as frail body a handicap. Fulfilling a desire of his father, he started violin lessons in his ninth year. He found the violin even more fascinating than his harp. His spare time was devoted to drawing pictures. Living near Hollywood, he and his small friends were naturally interested in motion pictures, and on one occasion they gave Walt Disney a bit of composition. With particularistic effect, they covered a large roll of wrapping paper, then cranked it by hand between lights and a screen.

A little later their interest swerved to musical journalism, and this time it was *The Etude* that seemed to be in for some competition. Their sheet, of which Paul was editor-in-chief, was mimeographed, and sold during its extremely brief lifetime for one cent a copy.

While Paul was in junior high school he was given a scholarship by the Chouinard School of Art. This enabled him to attend classes there during two summer vacations. Drawing remains one of his chief interests to-day, and, if he had not cared quite so much about the violin, America might have gained another Whistler. But by the



PAUL CRANE SHURE



Paul is the boy with the harp that he made himself at a school in Los Angeles.

similar position also in the All City High Schools and Junior Colleges Orchestra.

Such honor was a pleasure of course; yet this was local and transitory. How Paul was to continue with violin lessons when there were no funds at his command was a problem. By the time he was a senior the school officials and representatives of the Music and Art Foundation Inc., of Los Angeles, had formed a plan. Paul's record was so outstanding that it seemed to point definitely to a career. He had entered school at seven; he would be graduated at fifteen and a half with scholastic and musical honors. He was advised to try for a Curtis Institute of Music

scholarship. And in preparation for this test the Music and Art Foundation made it possible for him to study with Peter Mermelblum.

The Philadelphia Orchestra came to Los Angeles the spring when Paul was a senior, and during their stay Alexander Hilsberg, the concert master, conducted Paul's audition. A month later Paul was notified that he had won the scholarship; that he was to report to Philadelphia in the fall; and that he would study with Mr. Hilsberg.

This was the first of a series of auditions in which Paul was successful. He traveled across the continent, which seemed to him then like a great deal of territory. He had to make many trips that he would later count many times that of miles in company with the men and women of two famous orchestras. He only knew that this trip was wonderful, and this, his opportunity, was the most priceless birthday present a boy ever received. He was just sixteen on the day he reported to Curtis Institute.

After he had studied there for three years and had gained experience playing in the Curtis Institute Orchestra, under Fritz Reiner, a second chance for an audition came though more confident than on first auditions. Paul knew the competition would be keen. Like thousands of other young people he was trying for a place in the All American Youth Orchestra, being formed by Leopold Stokowski.

It was a great moment in his life when he learned that he had won. Rehearsals started in Atlantic City. Paul was surprised to find himself assigned to first chair. Of course such a position in your high school orchestra is one thing; it is indeed a distinction of another sort playing before one of the greatest conductors in the world.

On his return from the South American tour, Paul tried another audition—membership in the Philadelphia Orchestra. Had there been an opening for a violinist he might have been taken into its membership at nineteen, but as there was no vacancy in the violin section he went on a tour of the United States with the second All American Youth Orchestra, again acting as its concert master. Last fall an opening did occur in the Philadelphia Orchestra and Paul was offered a contract—at the age of twenty.

He was the "baby" of the orchestra and as such might, perhaps, have been patronized a little. But the men of this great organization treated him as a fellow artist, and during this past season he has enjoyed the inspiration of their superb musicianship, the warmth of their comradeship and has had the pleasure of playing under the leadership of such men as Eugene Ormandy, Arturo Toscanini and Sir Thomas Beecham. While he considers it an honor and an achievement to have won a place as one of the personnel with the Philadelphia Orchestra, at his age, he does not expect to rest on his laurels, but intends to continue studying and working toward an even higher goal in the musical world.

In the Shure household there has been much rejoicing over Paul's record of accomplishment, but Paul is anxious that it shall be confined to his family circle. "You mustn't tell people how young I am when I did this or that," he often warns his mother. "It sounds like boasting."

Paul started a new chapter in his life recently. He enlisted in the Navy and joined the Navy Band. This seemed the spot in which his musical talent could best be used for his country during this time when we must put America's collective interest first. To many this may seem like an unfortunate interruption to a successful career, but to Mr. and (Continued on Page 566)

Music, Morale, and Elsa Maxwell

An Interview Secured Expressly for *THE ETUDE* with One of the Most Picturesque International Figures

by Rose Heyllbut



Elsa Maxwell's infectious humor always "gets" her audiences.

IT IS THE HIGH MARK of achievement when a name alone stands as the *non plus ultra* of its owner's product. When you hear Stradivarius, you think of violins; when you hear Steinway, you think of pianos. And when you hear Elsa Maxwell, you think of parties. Alert, energetic, most successfully concealing that amplitude of girth that forms the main joke of her radio program, Miss Maxwell has made of parties a business, a sport, and a wedge into fame. If you think that such an intensive concentration on fun has made of Miss Maxwell a brittle feather-brain, whose idea of a real problem is whether to use gold or blue in the decorations, you are badly mistaken. Miss Maxwell is a lady of thoughtful temperament and searching intellect, with a keen wit and an instinct for reaching down to the root-causes of things and bringing up startling truth. For the time being, Miss Maxwell is

tired of parties. Until the war is won, she has no heart for them. Such parties as are—and must be—given, should find their reason in benefiting war causes, rounding out pleasant hours for the men of our armed forces, or building up public morale. Otherwise they degenerate into vacuous noise, and vacuous noise has no place in present-day America.

To what shall we turn, then, to take the place of idle gaiety? To no one special thing, Miss Maxwell tells you—but to something, anything, that carries with it the spiritual power to penetrate beneath the surface of idle gaiety. One person may turn to art; another to good books; a third to useful services. Elsa Maxwell herself turns to music. She is well able to do so. A gifted and accomplished musician, she has been at home with music since her earliest childhood; has earned her livelihood in various branches of the art; has retained for it an ardent and refreshing enthusiasm.

A Child Prodigy

"I was a child prodigy," Miss Maxwell tells you, "and it ruined what might have been a worthy artistic career. When I was seven, my father took me to hear a performance of 'Lohengrin.' It was my very first opera and I sat there spellbound, I remember feeling immensely sorry for the blonde heroine—quite apart from the fact that her name was Elsa—and wanting most desperately to rush up on the stage and tell her to be sensible and not let sheer idle curiosity wreck her romance with that lovely, be-curbed knight. And the next day! It was as modern in those days as Shostakovich is now, and it lifted me into those super-earthly realms that one can sense but can't explain. Well, the moment we returned home I sat down at the piano and played the whole of *Elsa's Dream* by ear. That was my undoing. From that moment on, I was a prodigy. It was discovered, unfortunately, that I could play anything, by ear, on any instrument that came within my reach—I still can—and when I had nothing else to play, I made up songs, sonatinas, operas, and even symphonies of my own—



Miss Maxwell is a capable musician.

Music and Culture

GARCIA ESTABLISHED HIMSELF again in Paris. After a few performances in operas, in which his voice showed that it could no longer be counted on, he gave all his time to the teaching of singing, for which his long musical life was well fitted him. He died in 1832, at the early age of fifty-seven.

As a singer, Manuel Garcia won his victories by the intensity of his style—"the Andalusian frenzy of the man"—and his mastery of vocal technique. He was not a lovable man and this lack must have been apparent in his singing. His strong will and dominating temper won for him respect, rather than affection. Even his children seem to have feared more than they loved him. His lessons must have been exhausting, even harrowing, experiences. Tradition has it that passers-by would hear sounds of distress issuing from his house. On inquiry they would be told, "Oh, that's nothing! It's only Mr. Garcia teaching his pupils how to sing."

He was equally ruthless with himself when there was a desirable goal to be obtained. In his day there limited knowledge of the vocal faculty forced by the *estratification*. Garcia seemed to be determined to show that he could duplicate, even surpass, their skill with his normal masculine voice. He excelled all his contemporaries in the ease and security with which he executed the most difficult ornaments. His musicianship was extraordinarily fine for a singer. In the course of his career he composed some forty operas, all of which were forgotten long ago, but attested his musical facility and technical skill.

Garcia, Junior

Manuel Garcia, Junior, was born in Catalonia, Spain, in 1809, and died in London in 1860, the last and liveliest of all great teachers of singing, though statistics show that teachers of singing are exceptionally addicted to longevity. Temperamentally, he was the antithesis of his father, who tried in vain to mould him in his own pattern. For the first twenty years the boy was under his father's tutelage and, as already mentioned, was in his opera company in America. His voice was a baritone, capable of singing both *Figaro* and *Leporello*; also equal to his father's tenor rôle in an emergency. But theatrical life was distasteful to the young man, who was of a quiet, studious disposition, much more at ease in the studio than behind the footlights. It was not long before much to his father's disgust, he gave up all thought of a stage career and devoted himself exclusively to the teaching of singing, for which his instincts and his education was well fitted him.

In 1829 he was made a professor of singing in the Paris Conservatory; in 1848 he moved his studio to London, which was his home during the next fifty-eight years of his life. For more than eighty years he devoted his great intelligence to the study of the human voice. In 1854 he gave to the world his invention, the laryngoscope, which has told us much about the vocal

The Amazing Garcias

by
Francis Rogers

Part II

processes, but, in the long run, has been much more valuable to laryngologists than to singers. Garcia himself soon discovered that his chief value to him was that it confirmed certain theories that he, as well as other students of voice before him, had held to be true.

The number of pupils of Garcia, Junior, was legion. At one time or another many famous singers, as well as countless mediocrities and nonentities, frequented his studio. Among the famous were his two sisters, Maria and Pauline; Jennie Lind (whom he seems not to have greatly admired); Johanna Wagner (a niece of Richard); Mathilde Marchesi, Stockhausen, Charles Santley, Marie Tempest (probably still living) all of whom were proud to call him master.

On his hundredth anniversary the sovereigns of Spain, Germany and England sent him decorations and laudatory messages; other admirers, including celebrities in both the medical and the musical world, gave him a dinner at which presented him with a fine portrait of himself, painted by the American, Sargent. No one so well as he was capable of passing on the best traditions of the nineteenth century to the twentieth.

An Unfortunate Step
Maria Garcia's marriage to Malibran took place in New York in March, 1826. Why she consented to marry him or why her father permitted her to do so are questions that have never been answered. The chances of a happy union between a high-spirited and talented girl of eighteen and a man of more than sixty were very slight. Within a few weeks she was completely disillusioned. Malibran proved himself to be an unscrupulous adventurer without money or sense of honor. In the fall of 1826, the Garcia troupe departed for Mexico, leaving Maria to the dubious fortunes of her husband. She took part in some English operettas and occasionally sang solos in Grace Church, but there was no real opportunity for her to exercise her unusual gifts and after a year of unhappy stirring she left America, never to return, taking with her only her husband's name, which, curiously enough, she always used during the rest of her short life.

One morning she was thrown from her horse in a London park. Her injuries were probably not necessarily fatal, but she insisted on singing the same night and, although the pain was intense, continued her strenuous life without abatement. She was engaged to sing at a great music festival in Manchester and though in no condition to appear at all, she sang not only what was announced (*Continued on Page 562*)

sible for her in America, Europe was ready to welcome her home. Her two years of experience before the New York public had transformed the promising débutante into a full fledged artist. Her voice had grown in richness of quality and in extent of range. Cool headed critics could find minor defects in it, but her father's training and her own instincts and intelligence enabled her to disguise its shortcomings and emphasize its beauties. In physique she was rather small, but well proportioned, more charming than beautiful and always costumed in the best of taste.

As an actress she had inherited "the Andalusian frenzy" of her father. Every note she uttered and every gesture she made were charged with an emotion that no audience could resist. As her father's daughter, she knew no fear and by her almost incredible self-reliance accomplished many seemingly impossible tours de force. Only twice

were failures charged to her account—one the impersonation of the Moor himself in Rossini's "Otello"; the other was an attempt to dance a mazurka on the stage. In the course of her career of scarcely more than a dozen years she took part in thirty-five operas, in some of which she knew more than one rôle. To memorize a new rôle took her only a few hours.

Romance and Tragedy

In January, 1828, Malibran inaugurated a full and brilliant season in Paris. Her father was with her for a while and sang with much of his old mastery, but his physical powers were evidently waning. The night he sang *Otello* all his youthful fire seemed to be his again. After one poignant scene the curtain fell with *Desdemona* crushed and weeping at the feet of the Jealous Moor. There was an outburst of approval and the curtain rose, discovering father and daughter, hand in hand ready to acknowledge the applause. But now her face was almost as black as his, for, in her joy at his success, she had thrown herself into his arms and kissed his sooty countenance.

All Europe wished to hear the young prima donna. From Paris, she went to London, then back to Paris by way of Brussels. There was a glorious tour in Italy with Lablache, the great basso. Everywhere she was acclaimed as a musical genius.

In 1836 she obtained the annulment of her marriage to Malibran, probably through the intervention of our and her old Revolutionary friend, Lafayette, who had known her in New York and now declared her to be the latest and last sweetheart of his long life. As soon as she was free she married Charles de Bériot, a Belgian violinist of note. Their home in Brussels was of the happiest.

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THE ETUDE



CLAUDIO ARRAU

Creative Technic for the Pianist

A Conference with

*Claudio Arrau*Internationally Distinguished
Chilean Pianist

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Claudio Arrau, who ranks among the most eminent of the younger pianists, is a native of Chile. His pianistic gifts asserted themselves at an unusually early age, and at five he was already established as a concert artist in his own country. Two years later, the Chilean government granted him a scholarship for further study in Europe. At seven, he went to Berlin, to work under Martin Krause, himself a pupil of Liszt and a distinguished teacher. Upon completing his studies, Mr. Arrau won immediate recognition as recitalist and orchestral soloist abroad, and went back to fulfill the promise of his childhood in South America. He appeared in North America for the first time during the season of 1939-40, earning acclaim throughout his country-wide tour.—EDITORIAL NOTE.

individual parts of a picture-puzzle. The problem of the advanced student is not how to execute some single point of technic, but how to provide himself with a complete and enduring technical equipment that will be ready for all sorts of service—and will remain ready at all times. Thus, the larger problem of technic is one of resource.

Creative Technic

The first step in the process lies with the teacher. The business of the teacher is not to insist upon special methods of passing under the thumb or holding the wrists, but to give his pupil a foundation of natural relaxation. Tension and tightnesses that creep into the early lessons may mar fluency later on. Now, it is a difficult thing to get a young student to relax—the real task is to have him stay relaxed while he plays, without diminishing of power. This may be accomplished by acquiring the habit of playing with the entire arm instead of the half that begins at the elbow and ends at the finger tips. By acquiring big, full arm movements, the joints tend to remain relaxed because the weight is distributed. It is precisely this distribution of body weight that results in free playing. One should never play from the fingers. The tips of the fingers are merely the points of contact between the player and the instrument. The force that presses the keys down should be body weight, not finger tension. As an experiment, try to sound a *forte* tone with finger power alone. You will be conscious of effort, of tension, of a sense of separateness between the finger and the arm. Now strike the same key with the full weight of the entire relaxed arm behind it. At once you will notice the difference. There is no tension, no effort; the full body weight is now carried over to the key. It is released through the finger tip, but it does not originate there. That is the secret of relaxed playing. The finger tips must be kept firm and strong, without tension, while the weight on the keys is simply

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the practical approach to technical mastery varies with the advancement of the student. The beginner finds that he has his hands full in learning to overcome single problems—he must learn how to hold his hands, how to raise his fingers, how to execute scales, runs, arpeggios, trills, octaves, leaps, and the like. Each new problem that he encounters completely fills the horizon. As his work and his fluency progress, however, these problems take on a different value. They fall into their proper places, like the in-

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released *through* them. If one thinks of his fingers and hands as the source of his force, the playing becomes tense, if he thinks of them merely as the channels through which body weight is released to the keys, his playing becomes relaxed and free.

Basic of Good Technic

While the teacher is inculcating the habit of relaxation into his pupils, he should also study their natural habits of motion. The basis of good technic is to find the natural way of moving and to apply it to keyboard motions. No two people move in exactly the same way, no two pairs of hands are constructed exactly alike. The basis of good technic, then, is to explore individual possibilities and limitations, and to discover the most natural, freest means of manipulation in each student. The important thing in teaching is to develop the instinct for natural movement, so that the student can *find for himself* the particular movement needed for each technical problem. The teacher's task is not to insist upon a special way of holding the hands, but to encourage the student to find out that way of holding the hands which is most natural for him. Naturalness of motion makes for relaxation—and relaxation is the basis of sound technic.

In this sense, then, I believe that a thoughtful discrimination should be made in assigning exercises for study. At the beginning, of course, while the hands are finding themselves at the keyboard, intensive work at scales and exercises is to be recommended. Such studies are useful in giving the fingers the gymnastic drill they need—they are even more useful in accustoming the hand to the keyboard than the piano itself. Any of the standard exercises are good. The important thing is not which exercises to play, but the way in which they are to be practiced. Mechanical repetition is quite valueless. Practice is useful only when it has a definite object in view. One can sit for an hour passing the thumb under, and derive no good from the work. But if, in practicing, one experiments with the arching, the turning, the position of the hand in order to discover which shade of difference feels freest and most natural, the hour thus spent results in a twofold advantage—the thumb technic is facilitated, and the hand learns to acquire that position and motion which are most comfortable, most natural, and hence most likely to render constructive service when the practice period is done and the thumb needs to be used in independent passages.

The Ultimate Goal

As the student gains in mastery, however, I believe that formal exercises may be dropped and that the same method of applying natural movements may be used in difficult technical passages taken from the works themselves. In every case, however, the student should strive, not to master a single difficulty, but to find that means of using his natural hand movements that will enable him to overcome the difficulty whenever and wherever he finds it. Thus a resource of technic is built up, in an individual and creative way.

People are coming more and more to realize the fact that technic lies, not in the hands alone, but in the whole person. Psychological inhibitions and complexes often show themselves in technical peculiarities. A pianist, for example, will frequently show the (Continued on Page 562)

A Forgotten Swiss Opera Is Revived

By Dr. Hans Ehringer

IN THE BEGINNING of the year 1928, a fairy opera, "Fortunat," was completed by Franz Xaver Schnyder von Wartensee, a nobleman of Lucerne, Switzerland. It was reviewed favorably by leading contemporary musicians. The opera had a premiere in 1931 and was exceptionally well received. However, it was sung only three times and then was forgotten for one hundred and ten years.

In October, 1941, it received a highly successful revival in the Municipal Theater at Basle. The key to this phenomenon is mainly to be found in the fact that Switzerland in recent years has become conscious of its cultural heritage. Music historians had realized that Switzerland had a few eminent musicians even in the nineteenth century.

Franz Xaver Schnyder von Wartensee, son of an aristocratic family, was born in 1786, at Lucerne. His youth was carefree, and he probably never dreamed that he would in later years have



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Look at these fine little kiddies with their War Bonds and riddles. The youngsters in this little music class in the Northwest are "on their way." Not only have they won their first defense stamps for perfect attendance, but, tiny as they are, these children are participating in "victory programs" for the sale of stamps and bonds in their community.

Students of the National Institute and Arts

Black Key Rote Playing Prior to Sight Reading

A New Teaching Device
Found Fascinating to Little Ones

by Mabel Madison Watson

In these days when the starting point in the teacher's work is to capture the child's natural interest and enthusiasm for music at once, many strange devices and methods have been used. The child's natural instinct at the start is to want to play and to want to play something that he describes as pretty. Therefore, many teachers have offered as bait "playing by ear" or rote playing for a very short period, to keep the child interested until the handicaps of elementary notation have been mastered. The child is curious about the black keys, as well as the white keys. Of course he cannot read five and six flats or five and six sharps, and is not expected to do so, but the teacher can. Without looking at the music, the child's hand is placed over the keys and is taught the tune by rote, while the teacher plays the accompaniment. Miss Mabel Madison Watson, a specialist in child music training, explains this device in clear fashion. There is already a considerable number of pieces published for those teachers who employ this system.

—EDITOR'S NOTE.

IN THE LAST DECADE a quite different procedure of initiating the beginner into his very first work at the piano has been perceptibly gaining favor among many progressive teachers; this is the practice of giving the first keyboard work on the black keys instead of on the white, and of teaching by rote at the start.

This is not to be considered as a substitute for sight reading, which is a totally different subject and is more clearly and logically presented on the white keys. It is beyond dispute, however, that ear and hand training should precede music reading or writing. Although the beginnings of sight reading on white keys may start simultaneously with rote playing on black keys the writer finds it advisable to delay this for a few lessons until the black key start is firmly established. Reasons for this are obvious:

I. The child's interest is aroused and his musical taste fostered through the beautiful music built upon the intervals of the Pentatonic Scale, sometimes known as the "Scotch," sometimes as the "Chinese" scale, which may be played entirely on black keys. These fine simple melodies are easily learned by rote in the very first lessons. Moreover, paradoxical as it may seem, the pentatonic tonality prepares the ear for many so-called "modern" effects in present day music.

II. The plainly discernible groups of two and three black keys (unlike the long uniform bank of white keys) are a great help in teaching by rote. Figurations on two, three or more black keys are easily copied in all octaves, so the modern beginner travels all over the keyboard from the start, falling naturally into a proper correlation of arm, wrist and fingers long before his progress in note reading would make it possible for him to study pieces covering such a range. He learns the "feel" of the whole keyboard ahead of his ability to read or write notes, exactly as he acquires speaking vocabulary before he could read or write. Moreover, he has unconsciously absorbed familiarity with figuration, which will be of greatest assistance to him later in listening to and analyzing music. Memorizing by means of figurations is very easily presented to the youngest pupil.

III. A lot of "DON'TS" are taken out of teaching by the black key start. If there is one word a child hates with his whole heart it is "don't." Change it to "do" and you have his cooperation, but make the thing you wish done easy and natural to do, right, and difficult to do wrong.

Owing to the comparatively recent use of the black key approach there is as yet little material published along this line. Black key duets I had

written for my own beginners over a period of years have been collected into a volume and published in 1931, under the title of "Songs and Finger Games, Duets on Black Keys." These catchy tunes are easily learned by rote. Their harmonies are supplied by the teacher's part. This allows the child to give his full attention to correct handling of the keys, while his musical taste and rhythmic sense are being subconsciously developed through hearing the secondos. Here is also a wealth of material for first recital programs.

It is regrettable but true that a certain section of the music teaching profession maintains that correct form is not necessary in piano playing, at least for the beginner. To these teachers of course technical points would not appeal as advantages, but they cannot fail to admit after a few try-outs that the "natural" manner of handling the black keys is approximately the academically correct one. This is not true of the white key start. In defense of this modern vogue for starting keyboard work without regard to form, it is undoubtedly the reaction

from the old stiff pedantic methods of pounding the same five white keys with firm, rigidly bent and high lifted fingers. Fortunately this last named procedure is now so out-dated that it need scarcely be cited. However, the opposite swing of the pendulum has its own dangers. No intelligent person would argue against the importance of correct form in any athletic game of skill. The tennis or golf player or the archer studies every detail of his form from his stance to the exact position of each finger on racquet, club or bow, and he does this at the start. Cor-

rect form does not develop from incorrect beginnings, and habits are tough things to break. Of course in piano playing the ideal to be attained is that position of the entire playing mechanism, from finger-tips to torso, which will yield the greatest speed and accuracy with the least effort, the most perfect control combined with maximum freedom and ease. This desirable combination is most nearly initiated by starting the first lessons on black keys. A baby pupil whose arm can scarcely command the stretch of two octaves may stand up and walk along at first as he plays his figurations on the various octaves. This will outwit the bogey of stiffness like nothing else, and fingers and wrists are all the time making their own "natural" adjustments to the arm.

By far the largest proportion of technical piano teaching material, including etudes, is written entirely on white keys, while nearly all the playing repertory beyond the earliest grades is in keys other than C major or A minor. Even in these tonalities many black keys occur in modulations or as accidentals. Thus very little actual playing may be done near the tips of the white keys. Yet with a start of several months or even years in this position the pupil instinct-



MABEL MADISON WATSON

Why and When Do Teachers Really Fail?

By Sidney Silver
Concert Pianist and Pedagogue

tively reverts to it at every possible opportunity, and only after several more sessions. If ever, feels equally at home anywhere else. It is amazing how greatly this lack of interest retards growth of speed and ease and limits freedom for exploring general musical literature. Though we all know that this technical material is intended to be used in all major and minor keys, it is evident that the pupil accustomed at the start to the easy use of black keys should find this transposing far less difficult; and where as often limited time precludes adequate transposing experience, this lack should not as greatly hamper the pupil whose earliest impressions are not entirely formed on white keys.

In answer to the obvious question "When, if ever, will it be safe to play on the white keys?"—a very workable solution which has been well tested is as follows: Give a hand on five black keys up several octaves and back; repeat it on four black keys with fifth finger playing a white key, next three blacks with fourth and fifth on white; now one and two black three, then five and five white; next only the thumb plays black, and finally every finger plays white. But the hand must still remain where any finger can play a black key without reaching or stretching.

When this training has been given, playing form ought to be well enough established to permit using one of the many beginning books on white keys. But here is a hint to the wise. Since most of these books stick around middle C or the notes within the staff for quite a long time, the best antidote is to repeat short figures from the white key material in several octaves. It may also be easier "sharped" or "flatted," or even tried to continue using all the black keys. Thus we may keep up the freedom of movement and good form which have already been gained by the black key start.

A list of representative black key material follows:

Easy

Blackie..... Robert Nolan Kerr
Dance of the Cotton Pickers..... George Anson
Five Black Kitten at Play..... Helen T. Weston
Five Little Chinamen..... Eddie Millay
Five Pickaninnies The..... Helen MacGregor
Friendly Black Eyes..... Estelle Philipe
Indian Lullaby..... Jean Williams
Ma'melle Ting-Ling..... Bill Gillock
Mammy's Hum-tune: Hermene Warlick Elchorn
Ming Low..... Adrienne Ziek Penn
On Skis..... Marian Leitch Wozencraft
Plecaniny Dance..... Minnie Mansfield White
Plecaninny on the Black Keys..... Hannah Smith
Plecaninny Pranks..... Leota Stillwell
Sambo and His Banjo..... Mae-Aileen Erb
Sunbeams..... Bernice Frost

More Advanced

Black Sambo..... Lena W. Chambers
Chinese Jingle..... Mary Sanger Simonds
Coolie Boy..... Willa Ward
Five Little Scotchmen..... E. L. Sanford

"A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul." —Goethe

IT ISN'T THE TEACHER that makes a successful musician. It is the musician himself. This is a fact that must never be forgotten by either pupil or teacher. One teacher, it is true, will do more for a pupil than another; but in the last analysis, the pupil will owe his success chiefly to himself. Recently a pupil who had studied in a western state for many years came to the writer. He was a member of a very large class—all taught by the same teacher; but he was the only one who felt justified in continuing his studies further. Was his progress due to his teacher, or to himself? Chiefly to himself. This is proved by the fact that the same teacher taught forty other pupils; and if success were due, in a very large measure, to the teacher at least some others of the class also would have carried their studies further.

The same teacher who taught George Washington taught dozens of other students. If a pupil's success were due to his teacher, there would have been more George Washingtons.

A teacher can do only two things, namely:

1. He can teach his pupils the well known rules and fundamental facts of his subject; and,
2. He can help them to think for themselves—sometimes!

If he does either of these two things well, he is a great teacher, and merits his pupils' eternal gratitude. One of these things is just as important as the other. It is most lamentable to see a brilliant pupil trying to think for himself, without any background of facts and authority upon which to work out his ideas; and, on the other hand, it is just as regrettable to see a stu-

dent crammed full of basic and technical information, without the ability to use this information in any other way than that laid down by his teacher; in other words, without the ability to think for himself.

It is only the pupil who has good groundwork and can think for himself that will make an unusual success—although other sincere pupils with good teachers can make a thoroughly worth while success.

There are some pupils who will never be able to think much for themselves; and they, of course, constitute the majority. The teacher must face this with the others. And, if he does this intelligently, patiently and conscientiously, he will get very happy results. But he must not expect the same results from these that he would from the others. And, where pupils are not able to think for themselves, the teacher must depart from his ideals of teaching, and think and act for them, if he is to retain them as pupils, and be of any use at all to them.

Some teachers fail to discriminate between their pupils in this respect and try to make them all think for themselves. The result is, that those pupils who are unable to think for themselves, soon grow dissatisfied and go to teachers less exacting and more accommodating. A wise teacher will exercise discrimination and retain both classes of pupils.

But—every pupil should get it clearly into his mind that his success depends very much more upon himself than upon his teacher—no matter who the teacher may be—and every teacher should understand this too!

The Rhythm of the Malaguena

By Myrtle Gordon Roberts

A LITTLE SPANISH MUSIC on a recital program often adds zest, color, and variety. In these days, too, the thought of the American public has turned with great interest to activities of South America, and particularly its music.

Since this southern continent has inherited many characteristics of old Spain, let us note the type of music suitable for a South American program.

An audience responds quickly to the unique accented rhythm of the *Malaguena*, a type of Spanish dance. The intrinsic qualities of this particular dance reveal an interesting history.

Although the Mohammedan conquest of Spain was well known, little do we realize that the invasion of Arabs, Syrians and Berbers, and the close proximity of Spain to Africa, had a lasting effect on the music of Spain. The Mohammedan conquest itself lasted five hundred years. For another two hundred years Granada and the few ports around Cadiz remained in the hands of the Moors, until finally conquered in 1492.

Arthur Symons in his "Gloves and Sea—Coasts and Islands" writes: "You cannot walk through a little town in the south of Spain without hearing a strange sound between crying and chattering, which wanders out to you from behind barred windows and from among the tinkling bells of the mules. The *Malaguena* they call this kind of singing.... It is as Eastern as the music

of tom-toms and gongs and, like Eastern music, it is music before rhythm, music which comes down to us untouched by the invention of the modern scale, from an antiquity out of which the plain chant is a first step towards modern harmonic. And the Moorish music is like Moorish architecture, and arabesque.... It has the same endlessness, the same rhythmic beginning or end, turning upon itself in a kind of infinity varied monotony.... The passion of this music is like no other passion; fierce, immoderate, sustained.... and it thrills one precisely because it seems to be so far from humanity, so inexplicable...."

Here, then, are some of the intrinsic qualities of a *Malaguena*. First, it is Eastern music. Even Albeniz, a Spaniard, composed one of the most popular of these rhythms. He always called himself an Arab, rather than a Spaniard.

Second, the *Malaguena* is like a Moorish arabesque. That is, it winds in and out in sequential wider curves, but with recurring motives. An arabesque in art has no perspective so this dance should be played rather flarily in tone quality. There are no extremes of loud and soft, except in places of great dramatic interest.

Last, the *Malaguena* has a wailing quality with

a sense of the oddness, endlessness and fatalism of the Eastern peoples. With such a historical understanding of the *Malaguena*, a musician should have a new interpretation of rhythm and tone color.

The *First Piano Quartet* continues its recitals (12:15 to 12:30 P.M., EWT—NBC-Blue). This is a program that has grown considerably in popu-

Midsummer Radio Programs

by

Alfred Lindsay Morgan



JOSEPHINE ANTOINE

Dorothy Kirsten, soprano, as regular soloist, was recently inaugurated over the NBC-Red network. The program is a religious one, dedicated to all listeners who, whatever their creed, turn to God in times of trial and tribulation. The outstanding music of all religions is featured on these programs, which are all selected and arranged by Dr. Black. Miss Kirsten, the regular soloist, is the young soprano protege of Miss Grace Moore.

The British-American Festival of Music, which has been featured on Fridays at 3:30 P.M., EWT (Columbia network) was changed on July 3rd to the Soviet-American Festival. The programs featuring orchestral and ensemble works are now presenting each week compositions by Soviet and American composers, instead of by British and American as formerly. Bernard Herrmann is conductor.

NBC has announced that Dr. Walter Damrosch's *Music Appreciation Hour* will be temporarily discontinued this coming season. The exigencies of the war demand so much of the available time that it has been found impossible to grant Dr. Damrosch the full hour which he requires for his separate courses designed for students ranging from small children to young people in high schools and colleges. Although a suggestion was made to reduce the time to a half an hour each week, Damrosch did not feel that this was sufficient to carry on properly his educational project.

The *Damrosch Music Appreciation Hour* has been on the air for the past fourteen years. It has been estimated that he reached an audience of over six million young people yearly. At a testimonial banquet in Dr. Damrosch's honor, given in the spring at the Ohio State Institute for Education by Radio, a "Walter Damrosch Musical Scholarship" was presented to Ohio State on behalf of the Blue Network, which has featured his educational hour for the past fourteen years. Making the presentation, Edgar Kobak, the network's executive vice president, said in part: "If those who benefit by this scholarship will be inspired to put into their work some of the zeal and energy of Dr. Damrosch, some of his missionary fervor for the task of disseminating music and knowledge of music, this scholarship will carry through the years not only the name, but the idealism and nobility of Walter Damrosch."

The Saturday broadcasts of the *NBC Symphony Orchestra* (9:00 to 9:45 P.M., EWT—NBC-Blue) will be under the direction of the American conductor, Edwin McArthur, for the first three concerts in August.

There will be two concerts from the Lewisohn Stadium in New York City this month; they will be heard on Fridays (August 7 and 14), at 8:00 to 8:55 P.M., EWT. As in past seasons the New York Philharmonic—(Continued on Page 560)

Recent Notable Music On Records

by Peter Hugh Reed

THE CURTAILMENT OF NEW RECORDINGS ordered in April by the War Productions Board did not directly affect the output of the different companies until June, since the May releases had already been scheduled before the order went into effect. Victor alone, however, did not cease to put out three albums and a couple of single discs. This was in marked contrast to the dozen or more sets and ten or more single discs which Victor had been issuing in the past. Columbia's June list showed no appreciable change over those which have gone before, since this company brought forward six albums and an equal number of single discs.

Among the June issues of Columbia there were several outstanding orchestral recordings. Fortunately, we were able to hear most of Columbia's new sets, despite the fact that the company has discontinued its long-established policy of providing review copies. Only Victor continues to do this in this matter.

Schuman: Symphony No. 2, in C major, Op. 61; Minneapolis Symphony Orchestra, direction of Dimitri Mitropoulos. Columbia set 503.

There will probably be as many divergent viewpoints on Mitropoulos' interpretation of this symphony as there are on the merits of the work itself. The performance is distinguished for fine phrasing and a considerate attention to dynamics. However, Mitropoulos provides more dramatic intensity than is usually associated with Schuman's music. That this proves advantageous to the greater part of the work, we believe, will soon be seen. For the broadly expressive introduction to the first movement, both outer movements definitely show the composer's state of mind at the time of writing. In the lovely *adagio*, which is probably the finest symphonic slow movement Schuman wrote, the conductor achieves the right contrast to substantiate the music's nobility and repose. As a recording the set ranks among Columbia's best.

Mendelssohn: A Midsummer Night's Dream—Overture, Scherzo, Nocturne, Intermezzo, Wedding March; The Cleveland Orchestra, direction of Artur Rodzinski. Columbia disc 11781-D.

This has not diminished the effectiveness of this music. Of all music that owes its inspiration to Shakespeare, there is none that fits its purpose better than this score. Although Rodzinski's performance is stylistically secure, he does not however obtain the lightness, buoyancy or nuanced lyricism which such conductors as Toscanini and Beecham bring to such excerpts as the *Overture*, the *Scherzo* and the *Nocturne*. The richness of the recorded sound here nonetheless has its appeal, and for this reason one suspects many will

value the set.

Busch: Gross Fuge, Op. 133; The Busch Chamber Music Players, Adolf Busch directing. Columbia set X-221.

Busch's treatment of this highly technical score proves more expressive than any performance we have heard to date. As one New York critic said recently, the work has always seemed too big for a string quartet and over-weighted in a full orchestra.

For the most part, a chamber ensemble, such as Busch employs, seems on the other hand to substantiate better both the sensitivity and grandeur of the music. The "Grand Fugue" is a complex work, full of mysterious beauties and rugged, biting bigness. It both repels and awes one, but it is nevertheless of great interest. Busch's performance may well do much to make the music live for many listeners who do not like the existent string quartet work.

Schuman: Salomé's Dance; The Cleveland Orchestra, direction of Artur Rodzinski. Columbia disc 11781-D.

Music like this needs a substantiation of its tonal splendor in reproduction to make it live. And here we have superb recordings, richly resonant and textually clear. Rodzinski's flair for the music of Richard Strauss is strikingly revealed in this disc; not only does he substantiate the dramatic intensity and sensuousness of the score but he supplies precision and strength which most previous versions have lacked. This is by far the best performance and recording to date.

Dvořák: Symphony No. 5 in E minor, Op. 95 (From the New World); Rochester Philharmonic Orchestra, direction of José Iturbi. Victor set 899. It is a recording rather than the interpretation of the music which places this set in the forefront of the several versions of the "New World" on records. Iturbi's feeling for and projection of this music is appreciable, and the

playing of the orchestra is impressive, but comparison with the performance by Szell and the Czech Philharmonic reveals more estimable musical values in the latter. Szell's treatment of the syncopated rhythmic structure of the score is smoother, less jolky than Iturbi's. The latter's agitation in the quicker movements may make for more excitement, but it is not consistent with Dvořák's intentions. In our estimation, the best performance on records remains the one by Szell even though the recording is less brilliant.

Dvořák: Carnival Overture, Op. 45; Chicago Symphony Orchestra, Frederick Stock, conductor. Columbia disc 11771-D.

Glinka's musical delineation of a Russian carnival is lacking in the lyrical capriciousness of the more familiar Dvořák sketch of a Bohemian fair. The influence of Tchaikowsky and Brahms is apparent here. Opening with gusto,

the music gives way to a curiously devised slow section, and then spreads itself with more telling effects in the last part. As a novelty the score will undoubtedly appeal. Both the performance and recording are excellent.

Grieg: Faust, Op. 67; Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor disc 10-1009.

Fiedler gives a straightforward and unsentimentalized account of the familiar dance music from the Kermesse scene of "Faust." The recording is on the coarse side.

Wagner: Lohengrin—Prelude; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia disc 11772-D.

Although Reiner gives a capable account of this music, he does not succeed in effacing the memory of the more expressively shaded version of Toscanini.

Mozart: Concerto in B-flat, K. 595; Robert Casadesus (piano) and the Philharmonic-Symphony Orchestra of New York, direction of John Barbirolli. Columbia set 490.

Eight years ago Schindler with Barbirolli and the London Symphony Orchestra recorded this work for H. M. V. in England. The performance was admirable in the pianist's playing of the quicker movements, but the extremely slow tempo he adopted for the slow movement destroyed the rhythmic qualities of the music.

Casadesus' sensitive and more rhythmically valid account of the slow movement is a decided point in favor of his performance apart from the finer reproduction the set offers. Moreover, the introspective aspects of the score are alone considered by the French pianist, who plays throughout with impressionable feeling and polish. The outer movements here should not be performed in the extraneously objective manner which Schnabel plays them, for there is a note of gravity beneath the music's ostentation and brilliance. This was the last of Mozart's piano concertos and one of the most expressive he wrote. The *Larghetto Cantabile* is a deeply felt expression. Barbirolli's treatment of the score is too weighty throughout, and lacking in the refinement which Casadesus brings to the keyboard part.

Brahms: Six Intermezzos and Two Rhapsodies; Artur Rubinstein (piano). (Continued on Page 566)



LILY PONS

RECORDS

ACTIVE LISTENING TO MUSIC

Music is intended for ears, but what happens to it in the area between one's ears determines, to a large extent, how valuable it is to us. Theodore M. Finney, trained abroad and now Director of Music at the University of Pittsburgh, furnishes the newest book on music appreciation and makes a very fine job of it. His chief endeavor is to present music as a language that can be comprehended better if one understands the fundamental principles underlying that language. He wants you to let music talk to you. The book is original and practical in its approach to the subject and will be found useful for general reading as well as an excellent text book upon the subject "Hearing Music."

Author: Theodore M. Finney
Pages: 354
Price: \$3.50
Publisher: Harcourt, Brace and Company

A MUSICAL BRIDGE

Acoustics per se has a great deal to do with the science of sound, but little with the problems of sound as the musician is obliged to employ it in connection with musical composition and musical interpretation.

"In The Musical Ear," by LL S. Lloyd, C.B., M.A. (Cantab.), he discusses Intonation, Electronic Organs, The Sounds of Church Bells, The Notes of the Harmonic Series, The Sounds of Distant Music, The Scales and the Musical Ear, in terms as lucid as the mathematical nature of the subject permits. An excellent book for thoughtful musicians.

"The Musical Ear"
By: LL S. Lloyd
Pages: 87
Price: \$1.75
Publisher: Oxford University Press

A TREASURY OF JOLLITY!

The flood of "innocent merriment" with a back wash of the keenest sophistry of the mauve age that came with the advent of Gilbert and Sullivan swept all before it in the last years of the past century. Many have been the revivals of the Savoy operettas on the boards of the stage and between the boards of books, but the volume that has just appeared from the house of Simon & Schuster ought to be especially welcome at this holiday season.

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The new volume, for which Deems Taylor has done the descriptive text and the editing, and

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

Lucille Corcas has made the delightful fanciful illustrations (many in color), should be a "must" for every piano top in every home where healthy and original tunes are appreciated.

The volume is sheet music size and attractively bound. It will make a most welcome Christmas gift. There are one hundred separate numbers carefully, tastefully, and playably arranged for piano and voice by Albert Sirmay, who has had proper pity upon those Savoyarde addicts who want to get the true flavor of the good red beef and Yorkshire pudding of this British humor, but whose piano technic has not gone very far beyond the summing stage. There is a late Victorian aroma to the whole edition which will charm and cajole.

"A Treasury of Gilbert and Sullivan"
Edited by Deems Taylor
Pages: 405
Price: \$5.00
Publisher: Simon & Schuster

AMERICAN BALLADS

John A. Lomax, Honorary Consultant and Curator of the Archives of American Folk Song of the Library of Congress, and Alan Lomax, together with Ruth Crawford Seeger as Music Editor, bring together in one volume over two hundred ballads and folk songs which is a kind of vocal history of a large cross-section of the American people as they have sung their emotions into that history. It is a work of long research made possible through a grant made by the Carnegie Foundation due to the "imagination and understanding" of Dr. Frederick P. Kepke, former President of the Foundation.

Your reviewer has visited some of the sections of the country from which these persistent investigators have mined their materials and has repeatedly encountered such conditions as represented in the following quotation:

"We have known country fiddlers who couldn't read or write, but could play two, three, or four hundred tunes. We have known white ballad singers who remembered one, two, three hundred ballads. We have known Negroes who could sing several hundred spirituals. We have shaken hands

with a Mexican share-cropper who carried in his head the text, tunes, and stage directions for a *Miracle* play requiring four hours and twenty actors to perform. We have been in constant touch with people who felt that inability to improvise by ear unfamiliar tunes in three- or four-part harmony marked one as unusual. Such artists with their audiences have created and preserved for America a heritage of folk songs and folk music equal to any in the world. Such folk have made America a singing country."

The twenty-eight pages in the introduction telling the purpose and the best means of singing the songs, and the voluminous notes in the book, are invaluable. The melodies of the songs are presented without accompaniments.

Our histories are for the most part devoted to the outstanding men and women of a generation, to the educated and sophisticated members of society. Very little attention, however, is given to the so-called common people, with whom Abraham Lincoln assured us we were so plentifully supplied. There is of course a deep seated interest in what these people thought and felt. This has now fortunately been preserved in our ballads and folk songs. This literature, (both poems and tunes) has given the reviewer many delightful hours in hearing more about the soul of the Negro, the poor white, the Creoles of Louisiana, the soldiers, sailors, lumberjacks, teamsters, cowboys, railroaders, hoboes, miners, farmers, and outlaws.

This book should be available in every library, school and college for important reference information. The work is excellently done and is a credit to American scholarship.

"Our Singing Country"
By: John A. Lomax and Alan Lomax
Pages: 416 (9 1/2" x 7")
Price: \$5.00
Publisher: The Macmillan Company

OPERA FROM 1600-1941

Six hundred and three pages may seem an unusually generous length for a book, but they are none too few to cover the outlines of opera as presented by Wallace Brookway and Herbert Weinstock, one of the most comprehensive and carefully revised popular books upon the subject we have yet seen. The authors have been most meticulous in their preparation of the material.

BOOKS

Music for Defense

By Lola Steel

The phonograph and the music of the radio have brought the music of opera to millions of homes, and tomorrow the television will certainly bring some vision of the performers. Thus opera, which yesterday was purely an urban performance, now projects its music to homes in the most remote rural districts. This has vastly increased the interest in opera which started as a pastime in the home of Giovanni Bardini, a Florentine count. From the idealist beginnings of the first operatic composers, Jacopo Peri and Giulio Caccini to Virgil Thomson's all Negro "Four Saints in Three Acts," there is a record of nearly four centuries and a start of extraordinary operatic activity. The feeble English voice teacher, John Towers, who died at the Pessone Home for Retired Music Teachers, in Philadelphia, in January, 1922, at the age of eighty-six, once prepared a none too accurate catalog of twenty-seven thousand operas that have been performed.

The new work wisely selects only the most significant of these and makes clear the trends which produced them so that anyone who reads this voluminous work should be excellently orientated in opera. The freshness of the approach may be indicated by the unique titles to many of the chapters, such as "The Beethoven Heresy" (in which his undramatic but musically beautiful "Fidelio" fares rather sadly), "The Divine Organ-Grinder" (Rossini), "Mad Scenes" (musical physician), "La Scena di Cagliari" (Verdi), "French Comic Spirit" (the merry Grétry, Méhul, Auber, Halévy, et al.), "Damaged Demigods" (Cherubini, Spontini, who didn't quite make "tops"), "The Grand Opera Fanfare" (with Meyerbeer at the head of the procession), "Valhalla" (Wagner and his triumphs), and so on, all treated in interesting fashion.

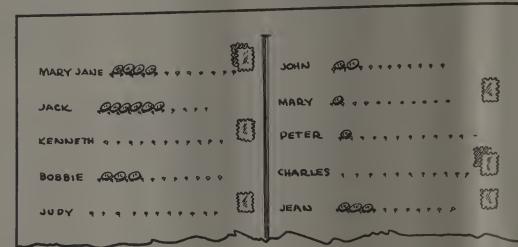
The Opera

By Wallace Brockway and Herbert Weinstock
Pages: 603
Price: \$3.75
Publishers: Simon and Schuster

THE NOSTALGIA OF HITS

DEFENSE STAMPS, instead of candy, silver stars, or movie tickets are the awards for good work among the music pupils of the writer. That is "music for defense" she declares.

This is how the plan works: A chart of soft beaver board, thirty inches by thirty-six inches, is fastened on the wall or placed on top of a



music cabinet. Names of students are arranged in columns with eleven red thumb tacks placed after each name, spaced in a row, to allow ten pennies to be slipped in between them.

Pieces or exercises are pro-rated on their value, usually about a penny to a page, but the entire composition must be finished before the reward is given. When the ten pennies are earned, they

pennies, and defense savings stamps, works like magic.

At first the chart was used only with pupils up through the sixth grade, but later the pupils of Junior High School age also wanted one and it has been equally successful with them. The chart is the center of attraction in the studio. It is a marvelous incentive to good work.

Paganini, Champion of Restlessness

By E. M. Marshall

THE FAMOUS VIOLIN WIZARD, Paganini, whose entire life was one of unrest and change, was not permitted, even in death, to remain quiet and undisturbed.

Since his death in Nice in 1840, Paganini's remains have been embalmed twice, moved ten times and have had six burials—two of which were re-burials in the same grave from which the body was exhumed.

Paganini's death occurred in a hospital in Nice. His body was taken to Rue Ste. Repaire, brought back to the hospital, and carried to a cellar in Villefranche where his son hoped he might remain until permission could be given for his burial in consecrated ground. Certain facts were so well known that this longed-for permission was only a matter of conjecture.

The relatives waited three weeks before they decided that they had waited enough. One night they forcibly entered the cellar and removed the coffin to the edge of the ocean. Paganini's son discovered this and, with great difficulty, had a grave excavated at Cap St. Vincent. A year passed. Still the Pope's permission had not been obtained, so the son, dissatisfied with the grave, chartered a boat at Marseilles in which to remove his father's body to Genoa, the birthplace of Paganini.

But the authorities interfered. An epidemic of cholera had been raging at Marseilles when they embarked and they were not permitted to land. But

the work has a popular value for the curious and unquestioned importance for research.

Songs of Yesterday
By Philip D. Jordan and Lillian Kessler
Pages: 390 (11 in. by 8 in.)

Price: \$3.00
Publisher: Doubleday, Doran and Co. Inc.

THE READER MAY ASK: "Why music instruction for the maladjusted child? Is it not enough if he or she can get normal school education?" Let us answer with the words of Willem Van de Wall, the well known musician psychotherapist: "The musical arts are valuable for mental treatment because they may be enlisted for the redirection of tendencies and thinking that have been seeking emotional satisfaction on pathological and social levels." ("A Systematic Program for Mental Hospitals.") Let us consider furthermore that N. Scheidemann states in her book, "Psychology of Exceptional Children": "All children have the same general qualitative make-up. Exceptional children differ from normal children quantitatively; they differ in degree or amount, not in quality of various traits." This means that exceptional children being built of the same material as normal children, are capable of learning as the latter are. They need but to be approached differently.

This different approach may be illustrated by two cases out of my practice as a teacher of the piano with maladjusted children. They repre-



MARGARET WOLF

sent two different extremes—one, a girl with an intelligence far below her years, but musically gifted, the other, a very intelligent boy whose musicality was totally undeveloped. Both children started the piano with me from the very beginning, and I succeeded in making them both susceptible to the instruction.

The girl began her piano lessons at the age of twelve. She had to be taught at home in all school subjects, since she had learned reading and writing under the greatest strain and arithmetically only to the most elementary degree. At the outset of our instruction, remembering the difficulties she had experienced in learning letters she had the greatest imaginable aversion to learning how to read notes. So in the beginning we proceeded very slowly. For months I could not expect my pupil to recognize a note absolutely. It was a record performance for her, when she succeeded in recognizing a printed note on a strip of paper on which the whole

The Maladjusted Child
In Music Instruction

Can the Abnormal Child Be Brought Back
To Normalcy Through Music?

by Dr. Margaret Wolf

Margaret Wolf was born in Vienna in former Austria. She attended the high school and the university, where she received her Ph.D. in the history of music and in child psychology. She also studied with Claire Schindler, a pupil of Leschetizky. Later she taught piano, harmony, history of music, musical appreciation, improvisation at the piano, and ear training at a Vienna Conservatory and in her own private school. Before coming to America in 1938, she took the psychoanalysis course at the Vienna Psychoanalytic Institute, and later, in America, she attended the New York Psychoanalytic Institute. Her articles on the child's musical development and on the music instruction of the problem child have appeared in Austrian, Czechoslovakian, English, Swiss, and American periodicals.

EDITORIAL NOTE.

The striking thing about this girl is that she feels music in a plastic manner. When she played the German folksong *Komm' ein Vogel geflogen* (*A Bird Comes Flying*) she described her impressions in the words, "There is a child lying in a cradle; round about there are flowers and on top of a rose a bird is swinging itself." Chords in the accompaniment that were broken by the pattern, c-e-g-e, were always called by her "The swinging thing." Recognizing this fact, I made plain to my pupil the conception "note on the line" by comparing it with an apple on a stick. The "note in the space" was for us an apple on a shelf, whose boards were compared with the framing staff lines. To make her recognize two equal notes being equal I had her count the drawers of my writing desk, to assure her that those which were on both sides at the same level had to be numbered equally.

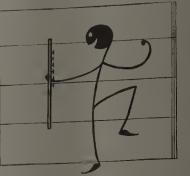
Vivid Impressions

J. L. Mursell says in his book, "Principles of Music Education," that "a considerable amount of the enjoyment we feel in a composition comes from its association." Furthermore he advises the teacher: "Songs taught in kindergartens and the grades should be chosen for their associative appeal." So for a long time I used little tunes familiar to my pupil to practice our acquired knowledge of notes. In the beginning her sight reading was so slow that she could not recognize the songs. But then suddenly in a passage of a melody line came to her consciousness in spite of the long time she needed from one touch to the other. Then she would exclaim delightedly, "But that is funny, you can hear that, you can understand that." For weeks and weeks it was an ever new sensation that this painstaking spelling of notes would finally bring her a musical experience.

With regard to the pitch of notes my pupil has gradually become a fairly good sight player. But, after two years of instruction, she still understands the rhythmic value of the single notes only hazily. Until now, I found only two ways of tackling the rhythmical problem with her. For easy and short pieces, I had her copy them as I had played them for her. In other cases while she herself played a piece at sight, I moved a pencil over the notes to indicate their value by stopping and going with the rhythm during which I counted.

On the whole, it can (Continued on Page 556)

Music and Study



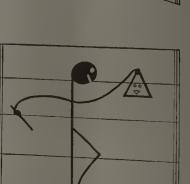
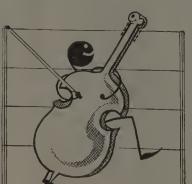
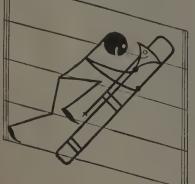
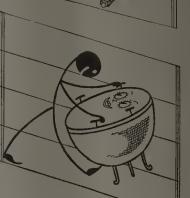
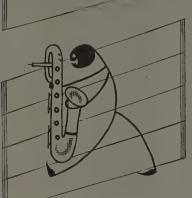
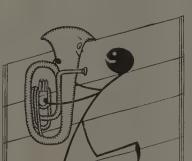
**THE STRAUSS WALTZES GIVE A BALL
FOR THE INSTRUMENTS OF THE ORCHESTRA**

After a particularly hard evening, the notes that make up the Strauss waltzes said to the instruments that make up the orchestra: "We are tired of making music for human beings to dance by. Let's give a ball for nobody but ourselves!"

"Go to it!" answered the violin, horns, wood winds, and the rest. "We've been wanting to do that for years!"

And so it was planned and was a big success, as you can see by these pictures. The notes danced with the instruments and the instruments danced with the notes. There were no wall-flowers to feel sorry for and everybody was happy.

By HARVEY PEAKE



Yes, Singing Lessons for the Masses

by Zeta V. Wood

OUR EXPERIENCES during the three years prior to 1941 in Panama City, Republic de Panama, were such that we seem to be in a situation somewhat similar to one who has just been converted to a new religious belief, the first reaction of which is that he wants to tell others about the new experience, that they too may enjoy the benefits of the newly found solution to life and its problems.

Before going to South America it was realized that something new would have to be discovered and put into practice in regard to the business end of our work as a singing teacher, if we hoped to continue to make a fair living; and we began to think on "mass production."

There had been a time, when my school for singers in New York City was at its height, that a fee of ten dollars for every hour of teaching time was actually received; but as the years of the recession dragged on it was realized that those days probably were "gone with the wind," and a new solution would have to be found. The solution, it appeared, must be in "mass production"—more students at less money per lesson.

It seemed then, as now, that it was a mistake to be so determined to withstand the years of the depression and to try to stage a "come back" in the same location. A new location means a new start; putting failure behind and looking forward to new friends and new students, one should select a new environment.

It was then that we left the United States, and set sail for South America. Yes, this took courage and confidence; it was indeed an adventure, but at least it would be different from trying to attempt a "comeback" in New York. The consciousness that I had made good in New York was most encouraging, and I hoped to benefit by my experience there.

New Fields to Conquer

On July 26, 1937, we arrived at the Isthmus, passed through the wonderful Panama Canal and spent the next few days exploring the wonders and the beauties of the tropics. After making rather hurried inspection tours, we decided to locate in Panama City, just across the line from the Canal Zone.

There is one National University in the Republic of Panama, and its president received me very graciously and listened with interest to my ideas. The result was that in October the Schola Cantorum of Panama City was opened in the

University of Panama. When it was announced in the Spanish and English sections of the city papers that a North American singing teacher was opening free classes at the University there was such a rush for enrollment and so many telephone calls at the office of the president that a notice had to be published the next day that

voice production. It has been my experience that many would-be students of music are so retarded in their development that they do not even consider complete tone deafness to be any barrier to the singing voice. Also I have seen would-be students of singing so deficient in bodily growth that they could not count five on one intake of breath. And yet some of these tone deaf, mentally, and physically deficient people will lay down a tuition in advance for a term, and think that the teacher somehow can perform a miracle over them and make them sing. Or, on the other hand, some of them think that singing is so easy, that even though they have failed to do anything else worth while in education, it will not be difficult to sing.

No chances, therefore, were taken with those sixty people; I told them that I would take them into a preparatory class and teach them something of the rudiments of notation and rhythm; how to read the printed page of music; how to relax the mind and the body so that they could concentrate on the instruction; how to stand correctly and how to breathe. Also I would explain the principles of voice production such as resonance, open throat, breath control, and so on; and then teach them some songs in the group, first unison songs, then two, three, and four part songs, applying all these principles of voice production. This song work was to include phrasing, diction, enunciation of vowel and consonant sounds, continuity of tone, and general expression.

The Experiment Begins

Written down here, that looks like a big order for a six months preparatory course of instruction; however, the group was divided into two sections and asked to report to class twice a week. We were off to a flying start. There was no guarantee to make singers of them in six months but they were assured that they would know something of the rudiments and what it means to study singing. In six months they would discover "what it was all about" and be able to make an intelligent decision as to the advisability of undertaking serious study. In this trial class they would get enough understanding of the fundamentals of (Continued on Page 556)



THE SCHOLA CANTORUM PREPARATORY CLASS (SECTION FIVE) OF SAN FRANCISCO, CALIFORNIA
The Director, Zeta V. Wood, is sitting in the center, front row

applicants were not to phone or call at the president's office.

With the help of two assistants a preliminary hearing was given to all of these applicants and a selection of sixty voices made for the preparatory class, which we called "The Demonstration Class." While many of the applicants applied for private lessons, it could be seen that this might be a serious handicap to future success for several reasons, and right here is the core of the whole idea, the entire experiment. In the first place a teacher's students must make good because every student is a living advertisement of one's teaching. Many people, both young and middle aged, fancy they want to study singing when they know absolutely nothing about music or what it means to study singing. In dealing with the masses of people we find there are many of them who have not acquired a sufficient elementary education to enable them to understand even the rudiments of music, to say nothing of

VOICE

Cherubini and Napoleon

A Remarkable Clash of Personalities

by Waldemar Schweisheimer, M. D.

The hundredth anniversary of the death of Maria Luigi Carlo Zenobio Salviatore Cherubini was celebrated March fifteenth of this year. In his day, even in Germany, this great contrapuntist was considered greater even than Beethoven. His encounters with Napoleon were striking.—EDITORIAL NOTE.

NAPOLEON WAS A FAMOUS SPONSOR OF THE arts, but as is the case with most autocrats, they are inclined to show more appreciation of the artist who seems to agree with their own ideas and theories. As a rule, autocrats do not appreciate artists who believe themselves entitled to the expression of their own mind and opinion.

That is the basic reason why two characters such as Cherubini and Napoleon could not be friends during their whole lifetime. They both came from Italian families—Cherubini from Florence, where he was born in 1760; Napoleon Bonaparte from Corsican Ajaccio. Napoleon did not like to be reminded of his Italian descent and name, while Cherubini never disavowed his nationality. Napoleon persisted in pronouncing the composer's name, in French fashion, (Shay-ru-been), a manner of pronunciation which was offensive to the Italian Cherubini (kay-ru-been).

Cherubini never hid this dislike, nor did he fail to tell the blunt truth on other occasions. He had been reared in the free ideas of the French Revolution. At an early occasion he brought upon himself the displeasure of Napoleon, then First Consul. Cherubini had received the commission to compose a grand funeral piece on the decease of General Hoche. The First Consul assisted at its execution, probably in the Opéra (Théâtre de la République at

des Arts) on October 1, 1791. After the performance the composer paid Napoleon the customary visit in the State Box. Napoleon, instead of complimenting him, re-



L. CHERUBINI after a portrait by J. A. D. Ingres. On the right, NAPOLEON BONAPARTE after a painting by Paul Delaroche

marked, "Monsieur Cherubini, you have made a mistake; your music is far too noisy. Profound grief is especially monotone."

How had this native of Italy come to France? Cherubini was born in Florence. In 1760, the son of a musician. He was a singer and composer in his early boyhood. The Grand Duke of Tuscany, later Emperor Leopold II, struck by his compositions, particularly a Mass he wrote when he was thirteen years old, granted him a pension to enable him to study under the famous composer, Giuseppe Sarti. In 1779 he followed Sarti to Milan. His first opera, "Il Quinto Fabio," was given in Allesandria. (Continued on Page 558)

is too noisy and complicated in comparison with that of Paisiello, which so gently caresses the ear."

"I understand perfectly," Cherubini is said to have replied, "but forgive me if I don't think it necessary to adapt my compositions to your brain."

On another occasion Napoleon told Cherubini to his face that his music was too learned and "too German." It may well be that he did not like Cherubini's elaborate scores and that he actually preferred the tranquil melodies and harmonies of contemporary composers, such as Paisiello and Zingarelli. Paisiello was his favorite composer and he begged his services of the King of Naples in order to set him up as a rival to Cherubini. But certainly Cherubini's frank and manly kind of speaking had much influence on Napoleon's antipathetic judgment.

Suspect of the Revolutionary Crowd

During the French Revolution, Cherubini had an unpleasant adventure which, however, had a harmless ending. He had arrived in Paris in 1786, and because of his good relations with the Royal Court, he was entrusted with the musical direction of the newly founded Italian opera. One day he was in the street when a band of lawless citizens came along, singing and shouting. They recognized him and insisted that he lead them.

He refused until a friend, caught by the same crowd, hastily thrust a violin into his hands and told him to play. The two musicians were dragged about the crowd. In the evening they were seen standing on a barrel, playing while a banquet was going on in the market place around them.

In this period of continuous political restlessness Cherubini wrote the heroic opera, "Lodoiska," which was performed first in 1791. It had enormous success and had two hundred performances during the first year. When the Conservatoire was founded, Cherubini was elected one of the inspectors of that institution. One of his duties as official was to compose republican hymns for festivities, such as hymns to liberty, songs of victory, and oaths of hatred for tyrants.

How had this native of Italy come to France? Cherubini was born in Florence. In 1760, the son of a musician. He was a singer and composer in his early boyhood. The Grand Duke of Tuscany, later Emperor Leopold II, struck by his compositions, particularly a Mass he wrote when he was thirteen years old, granted him a pension to enable him to study under the famous composer, Giuseppe Sarti. In 1779 he followed Sarti to Milan. His first opera, "Il Quinto Fabio," was given in Allesandria. (Continued on Page 558)

Another version of this intermezzo is less polite. According to it, Napoleon said, "You have great talent, Monsieur Cherubini, but your music

This has been observed in countless cases, and we have about come to the conclusion that piano students need to be taught more about harmony, given more exercises in solid chords, and, most of all, to be thoroughly grounded in time.

Second only to the ability to read at sight, is the ability to memorize. On the many occasions when incidental music is needed, or when one finds at the last minute that more selections will be needed than have been prepared, the ability to play from memory is invaluable. Aside from its convenience in case of emergency, memorization is useful in rendering the pianist free to pay attention to better interpretation.

Many Compensations

In spite of trials and tribulations the work has many compensations, and the higher the standard set, the greater will be the pianist's improvement. Any pianist who is interested in becoming an accompanist would do well to take a church position. If only for a few months. The experience gained would be of much help. Besides reading and memorization, the student would have a chance to "brush up" on transcription. Some hymns are pitched unnecessarily high for congregational singing, and a pianist who can transpose is a valuable asset in these cases.

Added to these is the ability to follow—that golden art in which so many pianists fail, and therefore disqualify themselves as accompanists. This can be measurably improved by a few months practice in a small church. In direct contrast to the ability to follow, is the ability to lead. Complicating the task of leading, is the fact that it must seldom be done openly. Volunteer choirs (see Mr. Hoge's article) are notorious in the matter of deviation from pitch and rhythm. It becomes the pianist's responsibility to hold the group together—to bolster up the uncertain basses, encourage the timid tenors, "squelch" the lustily flattening altos, and lead the wavering soprano back into the melody line by unobtrusive but insistent stressing of their part—all this during the public performance.

Music for church services need not be difficult. Many selections of high musical worth are arranged in grade three, and a few are slightly lower. Grade four will include a majority of pieces suitable for the church pianist's needs, and if he wishes something more pretentious, there are many classics in grade five. The pianist who plays in grades six, seven, or higher will have to choose his music very carefully to avoid numbers that might be over the heads of his hearers. (We believe in the idea of raising the musical taste of our congregations by giving them something more than *Chapel Bells* or *The Shepherd Boy*. But educating the public is a very gradual process and must be approached slowly.)

Here is a list of selections which have been found most useful, given according to grade, and type of occasion for which suitable.

Preludes

MacDowell—*To a Wild Rose* and *At an Old Trysting Place*; Chopin—"Preludes, Opus 28" (any of the slower ones, especially the B minor and the C minor); Chopin—"Nocturnes"—the E-flat and B-flat are especially good for evening services; Mendelssohn—"Rondo Capriccioso"—Opening movement only; end with a tonic chord just before fast part; Mendel—"Sunday Morning"—Op. 39, No. 1; Liszt—"Consolation No. 3—also

The Church Pianist and Her Problems

by Charlotte Neal

THE NOTE SOUNDED in Mr. T. J. Hoge's excellent and authoritative article on the tribulations of the volunteer choir, in *Tribes for March*, touched such a responsive chord that we have been inspired to augment it with a "sympathetic vibration" from the piano. Since many readers undoubtedly belong to that large and useful group of individuals who serve churches in small towns where a pipe organ is an unknown luxury, we offer a few gleanings from our own experience.

In most towns of this size (less than one thousand population) the churches do not pay their pianists, but elect them each year by vote of the congregation. The pianist is expected to play for two services every Sunday, to accompany the solo or other special number at each service, and to play an appropriate selection of the proper length for a prelude and an offertory. For baptism and communion services, there is also incidental music to be played. Added to these are the usual activities of the church for which music is required, including weddings and funerals. When a church wedding occurs, the church pianist is expected to provide the usual musical program.

Resourcefulness a Premium

Funerals constitute the largest number of "extra-curricular" obligations for the church pianist. Few funerals are held from the mortuary in small towns; people still cling to the church funeral. In a community such as this, the arrangements for music at funerals are often very indefinite, sometimes because of the fact that the responsibility for such arrangements is not specifically vested in any one person or group. Results are sometimes more confusing than consoling to the mourners as well as to the musicians!

On one such occasion, the funeral party arrived from another town, expecting to use the local church, only to find that no one, save the janitor, had been notified. The procession was at the church door when the panic-stricken janitor, realizing the situation, dashed madly over to the pianist's home, literally snatched her out of her kitchen, and rushed her back to the church, her coat hastily thrown on over a house dress, her hat askew, but with the Chopin *Funeral March* at her fingertips—which were still dripping with dishwater!

The reverse of this situation occurred on another occasion. After careful rehearsal on specially selected hymns, the pianist and the local quartet, all wearing their best attire and the hopefully decorous faces put on for such occasions,

ORGAN

Music and Study

good for funerals. A much loved melody.

Offeritores

Ketelbey—In a Monastery Garden—good for evening. Tschalowsky—June Prelude. Borodin—Au Couvent (also good prelude). Thomé—Andante Religioso. Borodin—Adoration—choice of grade. Arrangements or concert version in grade 6. Liszt-Rossini—“Cujus Animam” (to first double bar).

Communion Service

Bach—“Chorales”—O Sacred Head, and others; Stainer—Hymn from “The Crucifixion.”

Weddings

Newell—Day in Vienna Suite, omitting Gonodler; Grieg—Ich Liebe Dich; Rubinstein—Romance; Liszt—Liebestraum—No. 2 and No. 3.

Funerals

Grieg—Ae's Death; Schubert—Death and the Maid; Mendelssohn—Consolation; Beethoven—Andante from “Sonata Pathétique”; Dvorák—Largo from “New World Symphony”; Beethoven—Adagio from “Moonlight” Sonata; Handel—Laschia ch'io Parso from “Armida”; Tschalowsky—Chanson Triste.

Collections of Piano Music for the Church Pianist

“Classics for the Church Pianist”—Earthart (especially fine); “Sunday Piano Music”; “Evangelistic Piano Playing.” For the person who likes to play “filler” in full church programs, rather than simply playing the four parts, this book is helpful. “Selections for Reed Organ”; Landor’s “Reed Organ Method.” (These last two are of especial use for the pianist who desires numbers in third grade and lower; also good for the occasional very short number, or for the church which possesses a reed organ.)

The foregoing list includes only a few, of course, but those few are among those of which congregations do not tire, and which will be found always appropriate and in good taste.

So You Can't Play Plain Chant!

By Philo Muse

WETHER OR NOT like plain chant depends to a great extent upon the manner in which he has heard it sung. Even though he is not yet enraptured of its chaste beauty, the modern organist must have some knowledge of plain chant, for it is rapidly being given its rightful place of prominence as the official music of the Church.

“But I don’t understand it, and I have no time to study,” someone is heard to complain. Do not be discouraged; this article is written for you. Let me give you a few hints, so that you can play chant accompaniments.

First of all, get a new and up-to-date edition of an accompaniment to the “Kyriale,” or some new edition of good hymnal with chant accompaniments. If you have any chant accompaniments published thirty or forty years ago, with a weird conglomeration of half notes, quarter notes and eighth notes, throw them away. These queer-looking versions would baffle St. Gregory himself, for they are based upon mis-

taken notions of the meaning of the neumatic notation. The new, correct editions are in accord with the official Vatican edition.

As you open your book, you are confronted, let us say, with something like this:



“What sort of time is this? How do I play it?” you ask. Gregorian chant, or plain chant, is written in *free rhythm*; that is, in groups of two notes, or groups of three notes, alternating freely. This does not mean that you may sing or play chant with the utmost freedom of time; the composer had the freedom of using only groups of two or three notes.

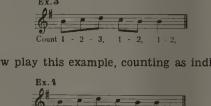
Modern versions take the eighth note as the unit, which means that you count one to each eighth note, and count two to each quarter note.

In the above example we will count by groups of two and three as follows:



Each of these counts is of equal length. Beware of making the groups of three notes into triplets. Set your metronome ticking about 120—, and try to play the melody evenly.

Here is another test to see if you understand free rhythm. Play this example, counting as indicated:



Now play this example, counting as indicated:



If you counted evenly, these two examples should sound alike in time.

Then why the different groupings? To explain would require much of your time in the rendition of neuma. Our purpose now is to help you play the chant in correct time.

Of course, plain chant is not without expression. The usual rules for *crescendo* and *decrescendo* in rising or falling melodies are observed, and the last two groups of a phrase have a *ralentando* and *diminuendo*.

As you continue to play chant, soon the desire to learn more about its history, its notation and rendition will come to you. But if you can play chant in time, with ordinary expression, then this article has been of some help.

An Amusing Musical Episode

By Paul Vandervoort II

Once, when an impresario vented his spite on Rossini by giving him an impossible libretto, Rossini returned the compliment by writing ridiculous music which included tenor parts for the bass, contralto parts for the soprano and other similarly ludicrous devices, including one orchestration wherein the violins were required to begin each measure of a certain composition by rapping on the tin shades over their candles.

Practicing Wrong Notes

By Robert Morris Treadwell

RECENTLY IN THE COURSE of a conversation on music, a friend who lives opposite a church where the organist spends considerable time at the organ, referred to him and remarked, somewhat quaintly, “He practices wrong notes a great deal.”

How can one practice wrong notes—not intentionally, of course? The organist who has fallen into such a state has no unawareness of or indifference to his faulty playing needs a severe job.

Some years ago the writer received such a job; it was at the beginning of my study with Dr. William C. Carl. As a demonstration piece, I played part of Bach’s St. Anne’s Fugue. Dr. Carl showed me with the comment, “You’re behind the beat, Mr. Treadwell.” At the time I rather resented this criticism, for this was the very piece on which I had passed the Associate Test for the American Guild of Organists.

The remedy for lack of rhythmic precision is prompt; this matter is very much emphasized in Mrs. A. M. Virgil’s method. She gives the rule that the finger motion must be quick, regardless of the length of the note or *tempo* of the music, and that the up motion is as important as the down!

So many organists have the abominable habit of shifting the fingers over the keys. Stainer’s old method, as I remember, actually contained exercises in which the fingers were shuffled from one key to another. Mrs. Virgil presented a diagram showing the notes as circles: the perfect *legato*, the circles just touching; the overlapping tones, like the links of a chain; the half *staccato*, a half circle. Dr. Carl gave us a positive rule that the organist must *not use* the sharp *staccato*. He claimed very rightly that the key did not remain down long enough for the wind to pass through the pipe fully. Hence, a “pop” tone was the result. I have heard some very wonderful organists produce this tone or part of a tone.

To oblige further the practicing of wrong notes, care must be taken always to place the finger exactly on the center of the key. The well-grounded organist is so schooled in harmony, counterpoint, notation, and kindred theory that he too often acquires a fatal facility in sight reading; as a friend sometimes remarks, “I manage to get by.” As a matter of fact, he does not get by; everybody is “wise” to him but himself.

This sight reading facility leads many an organist to play music on Sunday without trying it over before the service. I once attended a recital in a large church, during which there came a pause. I looked around to the gallery and saw the reciters, looking in his music sheaves for the next number. His playing reminded me of a schooner loaded with lumber and laboring through heavy seas!

I can hear the reader saying to himself, “How terrible,” when he should be saying, “Do I ever play that way?”

You certainly do, if you come to public performance with insufficient preparation. Finally, never use any music in public of which you are not *master*! Not so long ago, the New York Times gave an account of a concert, mentioning the organist thus: “The organ was more or less under the control of . . .” Do more memorizing. Have some kind of a practice instrument at home, either an organ or a pedal piano attachment. Give up “smeary” playing. Be an artist.

In the last issue of *The Etude*, we presented by permission of the author, an article by the able critic, Virgil Thomson, of the New York Herald-Tribune, commenting upon the type of music used in the modern concert band. Dr. Edwin Franko Goldman of New York in his reply to Mr. Thomson, gives his valuable opinions upon the needs of the concert band, and of the military band of to-day.—WILLIAM D. REVELL.

HAVING OPENED the subject of band repertoire, I have since been the recipient of much comment on that subject. The following letter from Mr. Edwin Franko Goldman exposes the whole matter with such clarity and completeness that it seems useless for me to go further. His thoroughly professional voice says it all:

Mr. Virgil Thomson
c/o Herald Tribune
New York, New York
Dear Mr. Thomson:

I should like, first of all, to thank you for your article entitled “Band Music” which appeared in the issue of the Herald Tribune of Sunday, June 22. It is one of the very few times that one of the prominent music critics has given serious thought to the band, or allotted it worth while space, so I am doubly grateful to you. Please do not misunderstand me—I do not refer to my own band, for we have always been treated with consideration and fairness at all times. I refer to bands as a whole. Bands in general are looked upon as something very inferior to the orchestra. Most people (including critics) consider them a medium for parades, picnics, football games, Fourth of July celebrations and the like. They scarcely ever consider them from the purely musical angles.

The band is not inferior to the orchestra. It is simply different. And there is no reason in the world why a band should not play as artistically as an orchestra, given the same type of musicians, the same amount of rehearsal, and a fine conductor.

There are two types of bands to-day—the Military Band, which does military duty in connection with a regiment, and the Concert Band, which devotes its energies to concert music. The Concert Band in this country achieved fame through such men as Gilmore and Sousa. My own organization is purely a Concert Band.

Your article contained many truths, but there are some points on which I beg to differ from you. It is true that we have a very limited repertoire when it comes to original band music, and that we must depend principally upon transcriptions and arrangements of orchestra music. One of our greatest drawbacks is the fact that the instrumentation of bands differs in all countries—and the music published in one country can

scarcely be performed satisfactorily in any other, in most instances. For a number of years I have tried personally, and also through the American Bandmasters’ Association, to have a universal instrumentation adopted. The orchestra is standardized in all parts of the world.

In the past, few composers wrote directly for bands—thinking, as most people do, that they were purely military organizations. To-day we have over 75,000 bands in the United States (mostly school organizations) that are devoting their time to concert music.

As stated before, few composers have devoted much time to the band, but they are certainly starting to do so now. Such men as Holst, Vaughan-Williams, Grainger, Hadley, Rousell, Respighi, Roy Harris, Aaron Copland, have composed worth while works—some of them at my request—and more will follow. Composers are beginning to realize that there is more opportunity for financial gain in writing band music than ever before.

We must have transcriptions of orchestra music. Otherwise, how could we maintain the interest of so many thousands of people each night for sixty consecutive concerts? If we were to play some of the old “band music” that you suggest, Mr. Thomson, our audiences would walk out. Most of that music has outlived its usefulness and whatever charm and appeal it may have once had. Our bands are distinctly to-day different in size—and different in instrumentation. We have oboes and bassoons—and French horns, and other instruments, and we insist that they have “individual” parts, and not merely “double” with some other instruments.

As to what we should play. You suggest Wagner. True—practical Wagner music is effective when properly scored for band—but so is much of Tschalowsky, Beethoven, Bach. Speaking of Bach—I might say that most of his works that have been transcribed for orchestra sound far better than old Bach ever dreamed of. The band approximates an (Continued on Page 563)

What Band Music Should Be

by

Dr. Edwin Franko Goldman



EDWIN FRANKO GOLDMAN

Enlisting Music for Men in Service

How Musicians May Help in Bringing Music to the Camps

by Mary Jarman Nelson

WHAT ROLE IS MUSIC playing in the lives of our men in arms during this present conflict? Why have not more stirring songs come out of this war? What kind of music do the soldiers like best? What can I, as a musician, do to contribute to the happiness and morale of our men in camp?

These questions are being asked by civilian musicians everywhere, and especially by those in the vicinity of the many camps and military training centers throughout the country. Many of us remember World War I. We remember the martial music, the flags flying, the huge community "sings" of patriotic and old familiar music. We remember *Over There* and *Tipperary*. We remember too, that songs from other wars have found an enduring place in our national repertoire: *Tramp, Tramp, Tramp*, *The Boys Are Marching*, *The Battle Hymn of The Republic*, and the National Anthem.

As far as music is concerned, what makes this war different from the others? The answer: mechanization of warfare, and radio.

From time immemorial, the soldier has made music on the march and around the camp-fire. To-day our men do not march into battle to the roll of drums or the fanfare of bugle. They ride in "Jeeps" or "Cars." This is not a war of marching men, but one of machines. We do not kiss the boys good-bye to an accompaniment of cheers and blaring bands. Troops move swiftly, secretly. The roar of tanks and the drone of planes overhead is not conducive to musical composition.

The quiet hours around the camp-fire, with men singing of home and loved ones, are gone forever. Camp-fires would make targets for night bombers. The battle does not stop at night-fall and begin at dawn, but goes on twenty-four hours a day.

Radio the Reason

Undoubtedly, out of the action on our far-flung fronts, there will eventually come some music soldier-music. But it is too early yet for us to know about it. Our men are too far away, and too isolated. The fox-holes of Bataan may produce another *Caisson Song*. Another *Pack Up Your Troubles* may catch the imagination of

new A.E.F. But for the present, the soldiers' favorites are coming from our broadcasting studios.

In the training areas at the field—the soldier turns to his radio. The finest symphony or the low-downest boogie-woogie is at the switch of a dial. His portable set gives him quick and convenient entertainment, by the way of best performers. The ski troops in the mountains of Utah, and the Infantry in the swamps of Louisiana can listen to the same program.

Radio has played an important part in the cultivation of tastes, and the listening habits of this generation of fighting men. One musician, greatly discouraged because a concert she had organized at a recreation center, with local talent, was a "flop," dismissed the musical intelligence of the whole United States Army by saying: "Soldiers care for nothing except swing music, Broadway shows, and a strip-tease act thrown in."

A Changing Standard

Of course she was mistaken. Had she visited some of the Company recreation rooms, or had been allowed to walk through barracks she might have been surprised at the type of music some men were listening to. She should have tuned in on Stockard's broadcast at Fort Dix, when he directed WPA players in serious symphonic music, and won the most wonderful applause of the soldiers. She should have read of Jascha Heifetz' concert at Camp Roberts. He played Bach and the men loved it. She should have been told of the eight thousand air cadets sitting spell bound through the program Marian Anderson gave them.

These persons are among our finest artists. They not only know how to perform great music superbly, they also know audience psychology, learned by years of experience with the public. The soldiers liked them because they were good. The main grudge among the men seems to be not so much the kind of music well-meaning

community musicians are offering them—but the quality of it. It must be remembered that the "soldier" is simply the boy next door, or your own son or brother in uniform. The segregation of these young men into large groups has offered an interesting opportunity for a "check up" on the tastes of these country boys in their early twenties. These observations have been made by many persons who have been in a position to study the soldiers' likes and dislikes in music.

Radio has developed discriminating ears. The men are critical of "harm" performances in any type of music. Their moments of leisure are precious. They live under considerable tension. They will not be bored at concerts. They'll get up and walk out first.

Excepting artists of Grade A calibre, the preference seems to be for ensemble music rather than soloists. The A Cappella Choir of a southern girls' college has been extremely popular for camp concerts. Investigation shows that this choir is one of the best of its kind in the country.

Regarding amateur music in general: soldiers would rather make it than listen to it. Who wouldn't?

Much is being done by our outstanding conductors and artists in planning for fine concerts at the training centers. The committee on wartime activities of the National Music Council, a body of thirty-seven musical organizations, has proposed a list of admirable objectives, civilian, military and general. But they are rather broad and general. Until the individual civilian musician is given some specific task (this may be soon, it may be never) he still wonders: what can I do?

To assist in answering (Continued on Page 568)



Hold on there, big boy, or you'll blow the jingles off the map! This photograph, by the U.S. Army Signal Corps, was taken in the Quartermaster's Department.

Original American Folk Music

by Henry Morton McGahan

HERE ARE TWO DISTINCT TYPES of mountain music, one of which is seldom heard over a microphone. This latter is a curious kind of frontier music which is rapidly becoming obsolete. Most of the old-time fiddlers who played in this style in their youth are now too old to attempt very much radio broadcasting and very few of our young folks even know that it ever existed.

Just as the Hawaiians tune their guitars in "A" and impart a peculiar, plaintive tone to that instrument, so do many of the old mountain fiddlers employ a special tuning for their "fiddles." This gives a weird and somewhat penetrating tone which, however crude and unconventional, can be obtained in no other manner.

The E and A strings are tuned as usual, except sometimes when E is lowered to C-sharp. The D and G strings are each raised one tone, to E and A, respectively. This changes the fingering and puts the violin in A major, and creates octaves and fifths on the open strings. It also simplifies the fingering in certain melodies, enabling the fiddler to play long dancing sets of very rapid passages with a minimum of effort.

"Fiddles" are played this way with the "single key" tuning of a five string banjo. The mountain banjo player employs many different tunings, although but two are used most of the time; these he terms "single key" and "double key." This really means A and C notation.

The A notation is very easy in the key of A major and requires only simple fingering which greatly facilitates rapid passages on the instrument, according to the "old timers."

Most modern performers, when playing the five string banjo, use the forefinger and thumb, plucking the strings in a manner similar to the old-fashioned style of Spanish guitar playing. Not so with the old mountaineer. He has his own ideas. He has a metal thimble with a smooth, slanting surface which fits over the forefinger of his right hand. He plays his melody by striking downward with his forefinger and, at the same time, executing a sort of harmony by plucking alternately the fifth string and other open or stopped notes with his thumb. He proudly terms this "thumb style."

Many of the "old mountain boys" have the frets taken off their banjos or, better still, have a smooth fingerboard made, usually of walnut. They contend this gives the instrument a better tone, and "frets are just newfangled contraptions anyhow."

Hearing a "fiddle" and banjo tuned in the

foregoing manner, played by two real mountaineers, will upset the nerves of some in a manner quite similar to that produced by a band of Scotch bagpipers.

This style of playing is original, to say the least,



Fiddle Tunes of the Mountain People

who desire to learn more about the life of our Anglo-Saxon ancestors.

Violinists would object to this method for serious study; and, in fact, it would scarcely be recognized in any classic school of violin technique. However, it is said that Paganini, the great Italian virtuoso, employed similar unusual tunings in some of his interesting compositions.

If a musician wants to experiment with this ancient practice, it would be well for him to procure a violin with an extra heavy bass-bar and a top graduation slightly thicker than in a properly made instrument.

A good violin might be seriously injured if left too long under a tension not consistent with its accurate details of construction.

Any factory-made "fiddle" will do for ex-

perimental purposes; it can be "chorded" as a mountain fiddler terms it, and left to remain at this pitch, without fear of injury to the instrument. A violin tuned in this manner will have certain peculiar characteristics of tone: 1. It will have a high, thin, penetrating pitch, resembling an oboe or a bagpipe, according to its structure. 2. Tones played in the style of fingering required will be of a peculiar timbre or quality. 3. The high positions will have a somewhat thin but veiled smooth, even calibre, not found in any other methods of playing.

According to tradition, many mountain dances, such as *Sourwood Mountains*, *Cripple Creek*, *Liza Jane*, *Sugar in the Gourd*, *Cumberland Gap*, *Old Coon Dog*, and others, originated with a "chorded fiddle."

A violinist who has been accustomed to a classical tone should not practice in this style over five minutes at a time; for, like many other primitive ways of playing, the tone will become disagreeable and monotonous to the well-trained ear.

Yet a violin played as described, in combination with a five string banjo, Spanish guitar, "singe bass," and (believe it or not) a washboard, will produce a kind of sound wave unusual in the extreme.

Musicians who are interested in research and the kind of music our early frontier forefathers had to contend with, can easily try this method of tuning and style of playing. It will certainly present a mental picture of a not very remote past.

The Recovery of A Weakened Violin Technique

by Marion G. Osgood

A VIOLINIST FORCED BY CIRCUMSTANCES to give up his daily practice for several weeks, found considerable difficulty when he renewed his usual practice routine. Fingers, wrists, arms and shoulders joined in protest. The enforced idleness caused through illness, made his plight doubly hard, for when convalescence began, he made attempts to play with accustomed skill, and was shocked with keen disappointment when he discovered that his muscles had become strangely weak and stiff.

An ambitious player, at this stage of such an experience, is likely to say to himself that by exerting will power he should surely be able to overcome the feeling of weakness and stiffness; that if he but thinks his will power is sufficient to "brace up" nerves and muscles, it really is. Perhaps under this delusion, he may pick up his beloved violin and make a try at, for instance, the *Rondo Capriccioso* by Saint-Saëns. He feels his inability now, for neither fingers nor bow will obey him at all; in fact he now fears that he has lost all ability to play the violin with the same skill as formerly.

Fortunately for him, a former teacher, having had much experience with cases similar to this, heard of the mishap to his favorite pupil and hastened to his rescue. His first counsel was to forget all thoughts of (Continued on Page 560)

VIOLIN

Edited by Robert Braine

The Case Against State Licensing

SO BE ON guard. I promise you that some of the arguments against compulsory state licensing of music teachers. The best way I know is to give you the following communication, and to thank Mrs. J. Montague Holland (Virginia) and her committee for heading off the vicious bill and for letting the profit by the promoters of the Richmond music teachers. Here it is:

"The Committee appointed by the Richmond Chapter of the National Guild of Piano Teachers has been advised that a bill will be introduced in the 1942 session of the General Assembly providing in effect that no person can take any private pupil or pupils unless he or she is certified by the State Board of Education as a teacher; and that this certificate must be renewed from time to time or the teacher may be disqualified as a teacher.

"Our Chapter has unanimously decided it does not consider the bill beneficial to the public nor fair to the teachers of the State as a whole.

"The following are the reasons that influenced our decision:

"(1) A certified teacher does not necessarily mean a good teacher—to put requirements low enough to enable most teachers to pass puts a stamp of approval on a lower standard. A high standard would be a complete bore. In addition, music teaching standards are being greatly improved. Let me be sure that no law hinders this progress!"

So teachers beware! In times like these, civic, state and federal legislators are looking for fresh fields to tax. As the pickings become slimmer, they will almost certainly run a fine tooth comb through our professional earnings.... When they do, let's see if that it's done legitimately and with no permanent injury.

Fingering Rules

My piano teacher set down two rules for fingering: (1) Change fingers on repeated notes, and (2) black note octaves must be played with fingers 1 and 4, and white note octaves with fingers 2 and 5. I have mixed up or side off the key, especially when it is a black key. I can do it now, but I still have to think about it. My teacher says, "No." Then when I try rule 2, I mix myself up with a breath because I can give me the psychological justifications of rule 1. I'll work some more to make them work.

I would appreciate your suggestions for books devoted to fingering.—R. B. Illinois

Sorry, I don't know any book on this subject—someone should certainly write one. But who will undertake such a thankless job? After a lifetime of reworking the piano, I have not been able to make such a book readable and convincing that it would take the trouble to read it, everyone would "jump" on him, and he would go down to a pauper's grave cynical and embittered. I'm afraid it's too much to ask for him to be a martyr in such a thankless cause.

It is unlikely to lay down any sweeping fingering rules, for so many unpredictable factors must be considered; conforma-



Conducted Monthly

By

Dr. Guy Maier
Noted Pianist
and Music Educator

Correspondents with this department are requested to limit letters to one hundred and fifty words.

tion and span of hand, shape and length of fingers, technical grade, type of coordination required to produce the musical effect, etc.

So, as far as (1), I would say only change fingers on repeated notes (a) If it facilitates the playing of the notes, (b) if you cannot get the proper color by using the same fingers, (c) if it makes you feel better.

Avoid changing fingers whenever possible—and this goes for slow as well as rapid repeated notes. Why? Be-cause changing fingers disturbs the balance of hand and arm. Disregarding the rule is (and you say) what makes you slide off the keys?—and what physical effect is causing how much weight one is bringing to a repeated tone by using the same finger but with different touches? You can play a highly colored succession of notes using up, up, up, "paint brush," full arm rebound, full arm "dip," forearm, forearm, close finger percus-sion, and many other approaches—all with the same finger.

(2) Using the fourth finger on black key octaves depends on size and span of hand, also on speed, tone quality and quantity. I have found, for example, with small hands find it impossible to use fourth finger octaves at all in rapid passa ges. For "normal" hands, slow legato octaves require the fourth on black keys. In long sustained, brilliant passages the third finger is usually used. If you use fourth finger on the eighth hand for rapid passa ges requiring evanescing the fourth finger on black keys is more effective. This is because the use of the fourth finger makes for economy of in-and-out movement. You can prove this for yourself by playing a sustained octaves passage first with all five fingers, then with the fourth on black keys. (Don't forget to hold your wrist high!) Note how much less hand and arm distolocation there is when you use the fourth.

Sorry, I can't find any "psychological justification" for you; sensible physical reasons are enough for me.

Blocked Scales Again

In one of your recent Round Table discussions, you went into some detail to explain the principle of blocked scale patterns. I think this can be employed to increase one's velocity.

To me this seems an interesting man-ner, but I am not a scale player, and most of my younger students are not too deeply concerned with the novelty of it.

Now, before I close on this matter, the principle so far mentioned is not the only one to be considered. There are other factors more important in a high speed scale.

—John D. Dugay

No use beating around the bush: let's attack the enemy boldly, whatever the result! The mannerism of playing one hand after the other is one of the most

(Continued on Page 569)

THE ETUDE

"A Piano for Mary"

Is It "Up to Mary" to Succeed
Without Parental Coöperation?

by

Evelyn McCann Prior

"... We have bought a piano for Mary, and she has started to take music lessons. She practices regularly and well.... She loves her music...."

FORTUNATE MARY, who has such a good start! Perhaps she will need no more, if her love, talent, and enthusiasm are as great as our and I hope that they are.

And yet, the world is filled with those whose talent was unquestioned, whose love of music still persists—and who have not taken any lessons, done any practicing, or even read any of this genuinely loved music in years and years.

Why has this happened so many, many times? Why are so many adults now unable to do that which they would "give anything" to be able to do?

One reason may, perhaps, be found in the thousands of entries in thousands of diaries: "We have bought a piano for Mary, and she has started to take music lessons." For this entry caused many parents to be justly proud. "Now," they had said, "it's up to Mary!"

Was it all "up to Mary" from that point on? Was it enough to have bought a piano, and to have provided lessons with a good teacher?

No, for Mary stopped her music lessons soon after she reached grade three. She always thought she'd start again, but somehow never did. She still loves music. She's richer culturally than she would have been had she never started. She hopes to have her daughter start. But she, herself, no longer plays.

There's little doubt but what Mary's daughter will study piano, eventually; but what is there to ward off tragedy again? What assurance can we have that the time will not come when she, also, will say, "I never learned, but I hope to have my daughter learn to play."

The time has come for us to realize that it's never really "up to Mary." There will always be endless generations of adults with thwarted dreams, unless we all admit that music is work, and dare to say, "Make Mary work."

The hardest thing for parents to grasp is why a child with talent should hate to work. Instead of realizing that the greater the talent, the greater may be the dislike of practice, also, the

will probably stop, never to try again.

There is another fear that parents have. If time is given to practice, will there be any left for dancing lessons, social interests, or clubs? The parent often says, "I want my child to be a normal and well balanced individual. I encourage him to join many clubs, and to take part in many school activities. Isn't this what he should do?"

Few people to-day believe in a "well balanced" life, if by that is meant that the child is to learn a little of everything, but nothing really well. Obviously, a genuinely well balanced individual, participating in every phase of life at once, is as much an impossibility in this complex world, as is the mastery of all known truth.

No sane teacher would attempt to dictate what any given child should do regarding the exclusion of "outside interests," except in cases where an outstanding talent is concerned. The only thing that can done is to point out the obvious limit of twenty-four hours to every day, and to suggest that what is done in these limits is always done at the expense of not doing something else that may be, also, desirable. A sacrifice has to be made somewhere.

No Substitute for Practice

Parents need to know that there is no substitute for regular, concentrated, and uninterrupted practice. The pianist is not merely gaining knowledge; he is also building skill, and developing many muscles not normally trained by any other activity in his life.

Along with good instruction and regular practice, Johnnie—like all of us—needs encouragement and vital stimulation. Yet his interest, once aroused, will amaze his elders, and will his apparently boundless capacity for enthusiasm.

However, because he is younger, he is proportionately impatient. A "bird in the hand" he can appreciate; but two, far plumper birds in the bush, that is a harder idea to grasp. Immediate success; immediate praise; tangible rewards, at once: these are the things he craves.

There are many times when tangible rewards that the child can see, touch, feel, play with, or eat, are useful aids to accomplishment. If a child loves stars as prizes for completed pieces—then give him those. If the stars mean nothing unless he is in competition with others, or with himself—then give him contests. If, as we adults, are too cynical to believe he would care for these (as perhaps he will not)—try chocolates, or books, or music, or bicycles, or yachts! Use whatever ingenuity can devise and pocketbooks permit. There is no limit except that of never promising what we are unwilling, or unable, to perform.

Many of us live within a few miles of a music center, and yet do not take advantage of the opportunity that is ours to hear the best in music, offered at a nominal cost—or at none but that of effort to attend. Truly, we are often to be numbered with those who starve, in the midst of plenty.

Of course, plateaus of learning will surely come to every pupil. There must be discouraging days, that stretch quite frequently to weeks, when no progress at all can be discerned. These are the inevitable crises in learning, moments when it is easy to give up the struggle, although success is near at hand.

Mary is too young to know these truths which psychologists have found. But Mary's parents should know, and not be fooled at any time by seeming, temporary, (Continued on Page 558)

AUGUST, 1942

Analysis of a Rachmaninoff

Concerto

I read with much pleasure your page in THE ETUDE, and would like to ask if you have any suggestion where I may obtain an analysis of Rachmaninoff's "Concerto, Opus 17"? Our music club is studying this work, and we would like an analysis and the concerto played by two pianists. This favor will be greatly appreciated. Mrs. A. J. B.

I think you have made a mistake in the opus numbers. Rachmaninoff has written two concertos, their opus numbers being 1, 18, and 30. If it is Op. 18 that you are doing, you will find an analysis in Phillip Hale's "Boston Symphony Program Notes" on Page 232. This book may be secured from the publisher, Boston Express. You might also find Vol. III of Tovey's "Essays in Musical Analysis" useful in studying other concerti although he does not analyse the Op. 18 of Rachmaninoff.

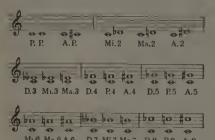
Various Intervals

I would be grateful for a definition of diminished intervals and examples of them in the key of C. I have been taught that the diminished third is C-Eb; the diminished fourth, C-F#; the augmented second, the diminished third, C-Bb; the diminished fourth, C-F. Another teacher says that these teachers disagree as to whether or not all intervals can be augmented and diminished. If so, in what key? If so, in what key diminished, would you kindly tell me which one? —M. L. D.

A diminished interval results when any perfect or minor interval is reduced in size a chromatic half-step. If you are reckoning intervals from the key of C, then the diminished third would be to start from C as your first teacher has done. C-Eb is a diminished third, but a diminished fourth is C-F#, not C-Fb. From C, the diminished third is C-Eb; the diminished fourth is C-F#.

All intervals can, of course, be diminished or augmented by an ordinary harmonic music one does not find altered intervals which are the enharmonic equivalents of perfect intervals. This means that the following intervals are generally not used: diminished second, augmented third, diminished fifth, and augmented seventh; and since one always reckons intervals by counting up, a diminished piano is inconceivable.

The following chart shows all practical intervals from C:



You will find a very clear explanation of all intervals in "The Art of Harmonics for Bar, Eye, and Ear" by A. E. Heacock. This book which is widely used among teachers and students because of its clear exposition of the subject matter, may be obtained from the publishers of THE ETUDE. Study it very carefully.

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

What Does Plagal Mean?

Q. 1. What is the meaning of the word *corta* written over a fermata, thus: *corta*2. What does the word *plagal* mean? —N. Z. C.

A. 1. I have never happened to see this combination but since *corta* means "short," my guess is that it constitutes a warning not to hold the fermata note too long.

2. The word *plagal* was originally used in the church modes to denote a use of an original mode in which the scale was conceived as running from dominant to tonic instead of from final to dominant. The word is used mostly in connection with the classification of cadences. Thus, a plagal cadence is one in which the tonic chord is preceded by the subdominant chord. This is sometimes called the "amen cadence."

About Piano Pedals

Q. I wish to get recommendations in regard to the use of the *sustenuto*, or middle pedal, on a grand piano. My last teacher told me that it is to be used with the bass strings to keep in position, and that it is of little or no use to real musicians. Then again, it is to be used with the piano and grand piano, and seems to be used when successive notes in the upper parts are disposed of with the hammer while the lower register is held. In earlier pianos the soft pedal was inserted between the hammer and strings, thus "muting" the strings. The great advantage of the type of soft pedal which moves the hammer to the side lies in the fact that it produces an ethereal variation in timbre because the tone is generated by the sympathetic vibration of the unstruck strings.

A third pedal (the middle one) is commonly to be found on modern pianos, and most frequently this middle pedal is a soft or sustain pedal. The best form of soft pedal of this so-called *sustenuto* pedal is the one which the pedal causes the dampers of any strings of the entire series of strings. When the

contact with the strings even though the key is released. This mechanism is said to have been devised by a Parisian piano maker and shown in London in 1862, but it was early introduced in the United States by the firm of Steinway and is found on most fine grand pianos of to-day.

Other pedal mechanisms have been invented and some pianos of American manufacture have had as many as five; but only the three above described are considered authentic, namely, (1) the damper pedal, (2) the "soft pedal" with various kinds of mechanism, and (3) the *sustenuto* pedal which either controls the mechanism of the damper or else controls a partial damper pedal which lifts all the dampers of about thirty strings in the bass but has no effect whatever on the rest of the strings.

This middle pedal is actually used very little as compared with the right and left ones, and almost always by accident. It is said to be thought of as being in the same class with the damper and the soft pedals, whose invention was actually epoch-making so far as pianistic effects are concerned.

Sometimes the middle pedal is a so-called "fake pedal" and does not actually produce any different effect than that for the soft pedal. It is not always responsible. In this case the pedal is of no value so far as performance is concerned, being useful only as a salesman's talking point. The way to determine what sort of pedals any particular piano has is to look closely at the mechanism inside the case and see just what happens when each pedal is depressed.

A Thirteen-Year-Old Boy Asks a Question

Q. In Ph. E. Bach's "Solfeggietto" with hand do you play the first note, E, on the piano? —L. M.

A. Most pianists begin it with the second finger of the right hand. There is also an arrangement for left hand alone which begins with the third finger of that hand.

South American Music

Q. I wish to give a program of South American music using classical selections for piano and voice, with perhaps a few popular numbers. A Junior Music Club, consisting of young people from 14 to 18, is to perform. If you can send me a suggested program or can recommend any other service bureau, I shall be very grateful.

Can you suggest a short musical composition of South American nature (in English)? Any information or suggestions will be appreciated very much. —W. V. M.

A. 1. I suggest that you send for the following books, and after looking them through choose the one you like better and select your program numbers from them: "Mexican and Spanish Songs," edited by Manuel Gómez; "Spanish and Latin American Songs," arranged by the Kroese, Beattie and Max; "Latin American Songs," D. Stevens, editor and compiler.

2. I do not happen to know any such operettas but I am sure the publishers of THE ETUDE would be able to send you one or more of selection books and also be able to suggest books with the books mentioned in the first part of your question and perhaps some others of the same sort. The Pan-American Union in Washington, D. C., perhaps could assist you along this line.

WHEN THE STUDENT of counterpoint has gained some skill in the manner previously described, he is likely to be put back to start all over again so as to learn the principles of inversion.

In harmony, inversion has only one meaning, and refers to the re-arrangement of chord tones. The chord C-E-G is a triad in "root position"; raise the C an octave, and it is in its first inversion: E-G-C; raise the E an octave, in turn, and the chord is in its second inversion G-C-E. That's all there is to it.

In counterpoint, inversion is a tremendous subject. There are two basic kinds: inversion of melody and inversion of the intervals of a melody.

Melodies may be written in double, triple, quadruple, quintuple, and so on, containing two, three, four, five (or more) "voices" all invertible. They all may change positions in turn so that the part for the alto may appear next time in the bass; treble may sing the former bass part, tenor may sing the former treble part. The possible combinations of these parts increase enormously with the number of parts. The mathematics of it is the same for bells in change ringing. Substituting notes on the piano for bells, you may experiment a little.

If there are only two notes available, say two black keys, there are only two ways of playing them in succession, 1-2, 2-1. If there are three notes, however, then they may be played six ways: 1-2-3, 1-3-2, 2-1-3, 3-1-2, 3-2-1. If there are four notes, they may be played twenty-four ways; begin with 1, then work the other three six ways as before; then begin with 2, and work the other ones 3-4, six ways, and so on. If there are five notes available the number of inversions becomes five times twenty-four, or a hundred and twenty. Six notes would give 6 times 120, or 720.

Substitute the transposition of melodies from one part to another in counterpoint and a five-part passage can be repeated 120 times, each time sounding a little different.

At this point, the reader may wax indignant. "But that's so mechanical! What possible use can it be?"



In any sustained work, the composer needs variety combined with unity of design. This calls

Counterpoint
in
Plain Languageby
Arthur S. Garbett

Part Three: Music Takes Wings

comes invertible counterpoint in the twelfth. Twelve steps up the scale ladder makes C-D-F-E become G-A-C-B, with corresponding changes in all the other parts of course.

Limitless Possibilities

The possible combinations and permutations are staggering, but this is only the beginning! We have still to consider another kind of inversion altogether: inversion by interval.

Taking Mozart's theme again, C-D-F-E, C to D is a whole step, D to F a minor third, F to E a half step. Now put those intervals in reverse or "contrary motion." In this case the inversion is easy: E-D-B-C, the intervals match. Also, the inversion could be played simultaneously with the original, so that the *Cantus Firmus* (C-F-E) would supply its own counterpoint. Moreover, this counterpoint, derived from "Inversion of Interval" (II), is also invertible in the octave as to position, and might be written either above or below the C-F-E: E-D-B-C or C-F-E, C-D-F-E, C-F-E, C-D-B-C, E, D, E-B-C.

These two parts could now be inverted as to position in the tenth, giving us two more parts having a fresh flavor. Finally all four parts could be sounded together:

II. at 10th: G F D E
C.F. at 10th: E F A G
II. at Oct.: E D B C
CANTUS FIRMUS: C D F E

Inspection of these four parts reveals that they are in quadruple counterpoint and could therefore be inverted as to position in twenty-four ways, though not all would be equally effective. The composer would have to consider how to avoid crossing of parts, the proper placing of voices, the total effect. For piano or organ, this would be the simplest arrangement:



In the above, the parts are moving in parallel thirds and, as we say, "in contrary motion," the upper thirds moving down as the lower thirds move up, and vice versa. Thus Beethoven writes a similar passage in the slow movement of his "Fifth Symphony":



That passage is also invertible twenty-four ways; but it is highly unlikely that Beethoven consciously wrote it as an essay in quadruple counterpoint. He was (Continued on Page 570)

A N ARTIST who is good and who has a belief in himself. The musician will be with himself who treats his own part constantly but not obstinately, will come out on top. He should not be too stubborn to listen to others, nor too frail to have faith in his own convictions. I am a great believer in the young artist struggling to develop himself from within rather than aping the tempes and mannerisms of older artists which the facilities of radio and the phonograph have tended to accentuate. One cannot change minute by minute in response to someone else's thoughts. Change comes only with growth and sincerity. There is a kind of beauty in the impetuosity of youth, the richness of maturity and the serenity of age.

In 1936 when, at the age of thirty-six, I took Arturo Toscanini's place at the helm of the New York Philharmonic-Symphony Orchestra, I looked back on my musical life and was infinitely glad of the chance which had been mine to know the orchestra intimately from so many different points of view. I was glad that I had been a member of orchestras during my youth for, among many things, it taught me that a good conductor must also be a good psychologist.

For example, I knew that a conductor has to pull things out of some players, while for others who are sensitive and responsive a flicker of the eye will suffice. The latter type of player just resents being browbeaten. It had been said that certain orchestras had the reputation of being "tough." This was not true to the tried of any of them, once they felt that the conductor knew his business. The musicians can sum up a new conductor in fifteen minutes. If he is bluffing, they know it and act accordingly. No orchestra resents sincerely; all will cooperate if approached correctly. The orchestra men are excellent judges of what is or is not worth while musically, even if they do not understand a composition at the outset. Their reactions are important and accurate, for they have played so much music that they are able to make just comparisons. Needless to say, struggling to read the bad manuscript of a new work makes them angry and weary. Very often composers are not thoughtful enough to realize legibly.

What of the young musician who wants to be a conductor? If he is not born to conduct, he will never make it. People cannot be taught to conduct. They can only be taught to beat time, but there is more to conducting than that. A conductor can make the most perfect motions, but succeed in getting nothing from them. One conducts with the mind through the eye. That is to say that conducting is a form of hypnosis.

Conductor or Time Beater

There are two sides to conducting, the physical and the mental. The first is so easy that anyone can accomplish it. Learning the music is at once the most important and the most difficult. Rarely will a good conductor worry about a constantly rigid beat. He will know the music thoroughly, then indicate what he wants from the players by any means at his disposal. This is determined by the type of the music and the



JOHN BARBIROLI

mood of the men at the moment. Sometimes a rigid beat is required, sometimes just the general feeling.

Reciting from memory is a stunt and a fraud if the conductor knows only the high spots. If however, he can write down every note of the score from memory, if he knows the music so thoroughly that his mind is free and he does not worry over what is coming next, if his conducting is equally good without a score, then there is no need for him to use a score if he does not care to. Some conductors disregard scores necessarily, because their eyesight is bad. I use scores because I consider it more important to enlarge my repertoire than to spend time memorizing a comparatively small number of compositions. Yet, by the time I have finished studying a new score, I know it so well that there is scarcely any need for the written page. As an illustration, the story of the Bax composition

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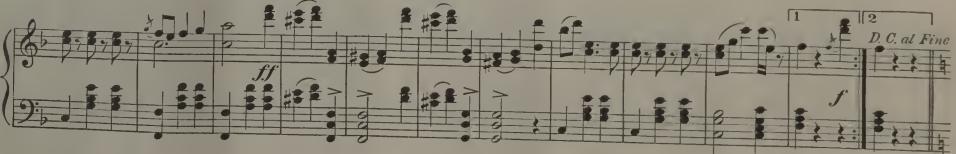
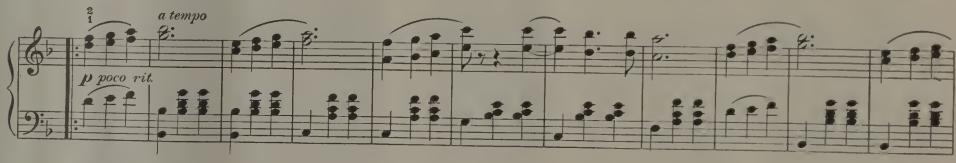
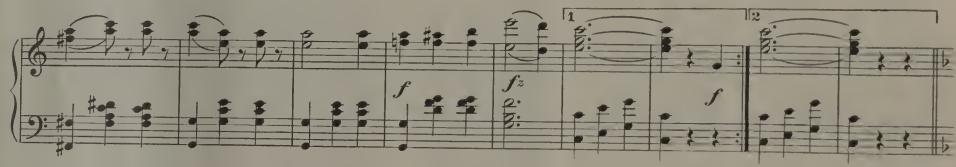
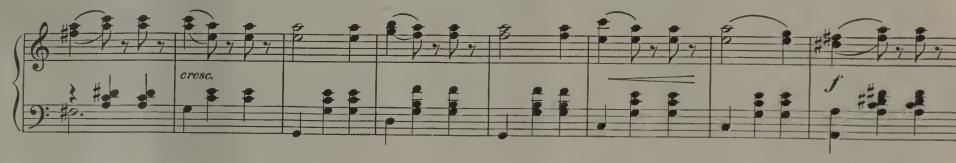
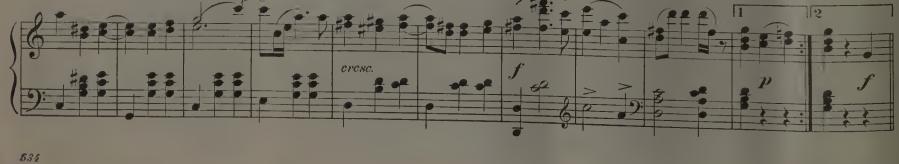
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VIENNA LIFE

This famous waltz of Johann Strauss II was originally called "Wiener Blut" or "Vienna Blood." There is something about Vienna which "gets into the blood" and has an indescribable influence upon the gaiety, the humanity, and the understanding of the individual, no matter where he may have been brought up. Beautiful flowers, noble woods, lovely music, art and poetry, and a lack of care lead to a kind of joyous Viennese dream existence which Strauss has caught magically in this waltz. Grade 4.

JOHANN STRAUSS, Op. 354

Tempo di Valse M. M. J.=63



WALTZ

From "SERENADE FOR STRINGS"

P. I TSCHAIKOWSKY, Op. 48

Arr. by Rob Roy Peery

TSCHAIKOWSKY finished this semi-autumn opera, "Eugene Onegin," and during the following year, in an ingratiating vein, he wrote his "Serenade for Strings," Op. 48. The Waltz from this serenade is another evidence of the master's gift for writing contagious tunes. It is frequently heard on the radio and appears in the Evode for the first time for piano, Grade 4.

Tempo di Valse M.M. $\text{d} = 69$

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THE STUDY

AUGUST 1942

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THEME FROM PIANO CONCERTO IN A MINOR

The main theme of the "Piano Concerto in A minor," Opus 54, is one of the most eloquent and powerful melodies conceived by Robert Schumann. The Concerto itself is considered one of the five greatest concertos written for the instrument. While the instrumentation for orchestra has been criticized, it is organically and structurally a work of superb power, emotional appeal, and brilliance. It was first performed by Clara Schumann in 1846. Its composition, however, was begun in 1841 and took five years to develop. The arrangement presented herewith makes an excellent piece for solo performance, without accompaniment. Grade 5.

Allegro affettuoso M. M. $\text{♩} = 120$

ROBERT SCHUMANN
Arranged by Henry Levine

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THE STUDY

AUGUST 1942

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Grade 2½
Moderato M.M. = 112

RIDING THE WAVES

SIDNEY LAWRENCE

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Grade 3.

CANTERING

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WILLIAM BAINES

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Grade 2½. In waltz time M.M. = 58
L.h. over r.h.

NODDING POPPIES

MILO STEVENS

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541

ON VENETIAN WATERS

Grade 3

Slowly and well sustained M. M. ♩ = 60

LOUISE E. STAIRS

SO NEAR TO GOD

Gordon Johnstone

Moderato

WILLIAM ARMS FISHER

Moderato

So near to God am I — That if I stretch my hand — I
So near to God am I — That if I whis - per low — He

mp

crece.

feel it in His own, — And firm in Love I stand. — No night of mine grows
hears my yearn-ing thought, — He knows be - fore I know. — No night of mine is

non arpa

f

dark, — No path of mine grows wild, — So near to God am I — His
lost, — No good of mine de - nied, — So

rit.

tenerezza

p rit.

pp

lit - tle child. dear to God am I, — His lit - tle child, His lit - tle child.

rit.

p

pp

ppp

Adapted from Edmund Vance Cooke

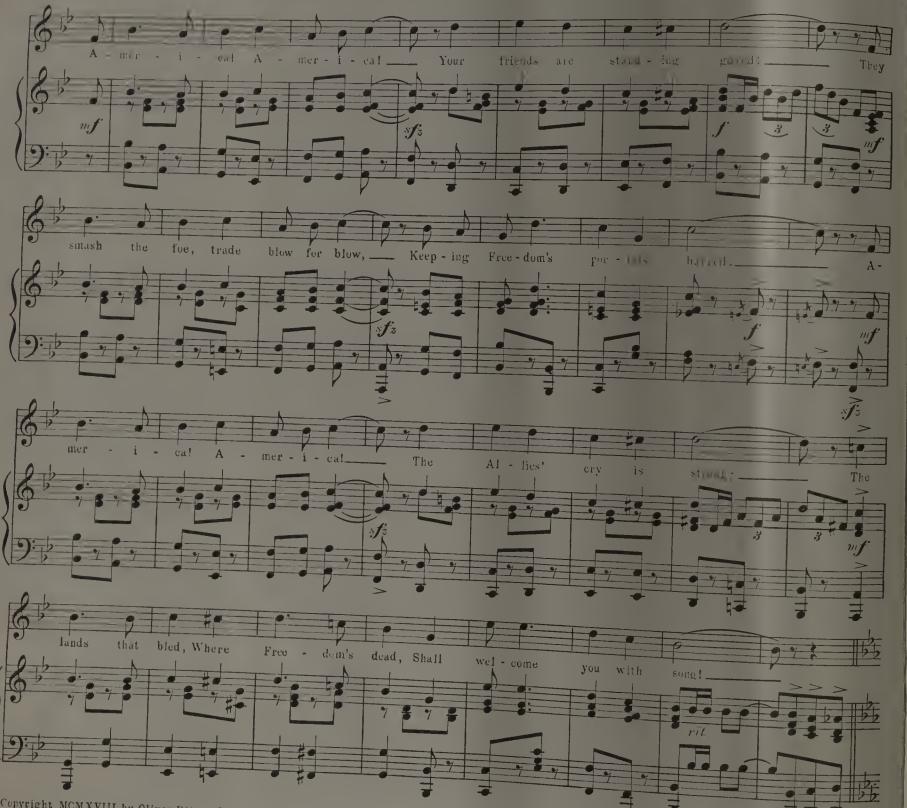
COME ON, AMERICA!
The words of this challenging song were written by the famous American poet, Edmund Vance Cooke. The musical setting is stirring and brilliant and makes a fine patriotic spot in any program at this hour. Sing it with vim, speed, and spirit.

Con brio

PIANO



KENNETH M. MURCHISON



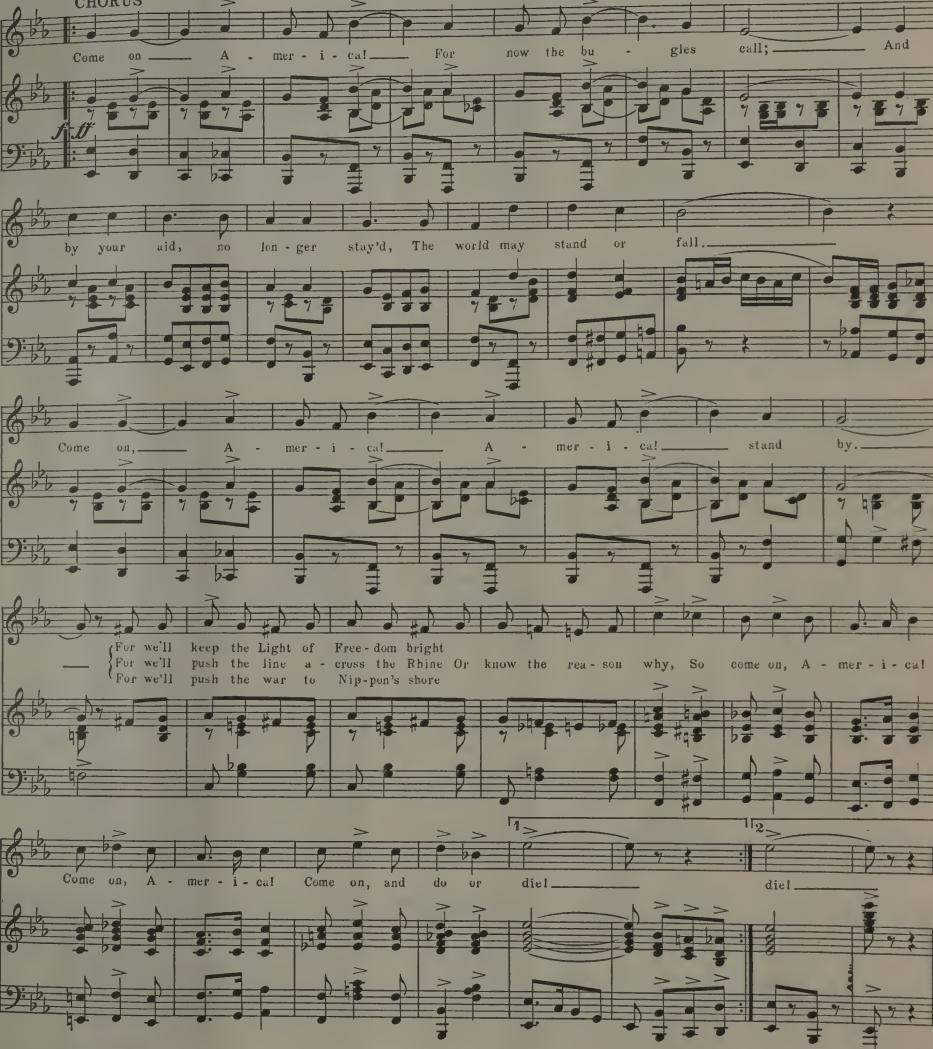
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CHORUS



AUGUST 1942

565

Sw Flute Tibia
Gt. Flute, Vox Humana, Clar.
Ped. Bourdon 16'

CHANSON DU SOIR

Hammond Organ Registration
④ (10) 007, 233, 337
⑤ (10) 008, 870, 000
CLARENCE KOHLMANN

Andante con moto

MANUALS: Sw, Gt. Flute, Vox Humana, Clar., Ped. Bourdon 16'

PEDAL: rit. 4/4

Add Strings

Open Swell shade

Strings off

Str. Horn

rit. Close shade

Horn Dup. Open Swell shade

Dipason off

1st time Last time

smorzando Close shade

Vox Humana and Tibia

dim. smorzando Sw

Fine

Più mosso

Sw (④/10)

mercato

Gr. Add Horn Dipason, Oboe, 10. Horn 8

Grandioso crescendo on

mt. a tempo

D.C.

allargando Crescendo off rit.

MORNING SONG

JOSEPH J. McGRATH

Cantando

VIOLIN: 2 3 3 2 3 3 2 3

PIANO: L.H. 1 3 2 4 2 3

2 3 4 2 3 2 3 2 3

1 3 2 4 2 3 2 3 2 3

cresc. molto

mf

mf

pp

pp

EXCERPT FROM
FANTAISIE HONGROISE
Solo for Eb Alto Saxophone

A. BELOV

Andante

Eb Alto Saxophone

PIANO

a tempo

rall.

poco accel.

poco rit.

poco accel.

poco rit.

veloce

rall.

1st time

2

6

Last time

Fine

colla parte

parte

Fine

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The image shows a page of sheet music for a piano, consisting of six staves. The music is in common time and includes various dynamics and performance instructions. The first two staves begin with 'mf più animato' and 'poco rit.'. The third staff starts with 'a tempo' and 'poco rit.'. The fourth staff also begins with 'a tempo' and 'poco rit.'. The fifth staff starts with 'a tempo'. The sixth staff concludes with 'D.S.' (Da Sopra) and 'poco rit.'.

THE PENGUINS DANCE

Allegretto M.M. $\text{♩} = 88$

SECONDO

LOUISE WOODBRIDGE

Sheet music for the Second Violin part of 'The Penguins Dance'. The music is in Allegretto tempo (M.M. $\text{♩} = 88$). The score consists of five staves of music. The first two staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2/4'). The key signature changes frequently, including G major, F# major, E major, and D major. The music features various dynamics such as *f*, *mf*, *ff*, and *rit.* Fingerings are indicated with numbers 1, 2, 3, 4, and 5. The piece concludes with a dynamic *ff* and a fermata.

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THE PENGUINS DANCE

PRIMO

LOUISE WOODBRIDGE

Allegretto M.M. $\text{♩} = 88$

Sheet music for the First Violin part of 'The Penguins Dance'. The music is in Allegretto tempo (M.M. $\text{♩} = 88$). The score consists of five staves of music. The first two staves are in common time (indicated by a 'C') and the last three are in 2/4 time (indicated by a '2/4'). The key signature changes frequently, including G major, F# major, E major, and D major. The music features various dynamics such as *mf*, *rit.*, *cresc.*, and *ff*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5. The piece concludes with a dynamic *ff* and a fermata.

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MISTER CRICKET PLAYS HIS FIDDLE

HUGH ARNOLD

Grade 2. Allegretto M. M. $\text{♩} = 68$

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BALLET MUSIC From the Opera, "Alceste"

Grade 2. Andante M. M. $\text{♩} = 104$

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BED TIME

BERNIECE ROSE COPELAND

Grade 1.

Not too fast M. M. $\text{♩} = 120$

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SWAYING TREES

JANET GLASS

Grade 1½.

Slowly, with full singing tone M. M. $\text{♩} = 120$

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Becoming a Conductor

(Continued from Page 532)

that never materialized — for of course, one always comes to the place where he has no contacts, doesn't it? If not ask always to be a star. There were no patrons. When I had to earn my living I did it wherever and whenever I could, and everywhere I learned something. My musical life, playing in the orchestra at movie and opera houses, in theatre and chamber ensembles, gave me great happiness. I took everything possible from every living moment; I did not spend my time wishing I were doing something else. Toscanini and Nikisch rose from the ranks of orchestra men to become great conductors. They were unlike those new types who, as the older themselves too good to learn in a humble way, who insist on having fine instruments, plenty of time for meditation and wealthy patrons to make the way easier, and whose horizons are necessarily narrow, their inner selves limited in experience and feeling.

Recognize Opportunity

I do not think there is such a thing as people not having opportunities, nor do I think it possible for an opportunity to miss the right person. But it is possible for people to be so

shortsighted that they are not prepared for a real opportunity when it comes. Some are fortunate. Some are not. If not ask always to be a star. There were no patrons. When I had to earn my living I did it wherever and whenever I could, and everywhere I learned something. My musical life, playing in the orchestra at movie and opera houses, in theatre and chamber ensembles, gave me great happiness. I took everything possible from every living moment; I did not spend my time wishing I were doing something else. Toscanini and Nikisch rose from the ranks of orchestra men to become great conductors. They were unlike those new types who, as the older themselves too good to learn in a humble way, who insist on having fine instruments, plenty of time for meditation and wealthy patrons to make the way easier, and whose horizons are necessarily narrow, their inner selves limited in experience and feeling.

In the lives of many people there have been moments when they have wavered. There was such a moment in my life when I decided I wanted to be a doctor. Now I am glad I could not afford it at the time. But from my brief study along those lines and

morning I would get up to study for a few hours before rehearsal. Since my mother was French and my father Italian, I knew their native languages, and the knowledge helped in the opera house. Any conductor who wishes to conduct operas with sense should know the languages in which they are sung. Opera is not just notes, it is also drama. I am one of the few to have conducted opera in Covent Garden in four languages. By 1927 I was conducting the London Symphony Orchestra and the Royal Philharmonic Orchestra.

Musical England

It is strange that many critics comment on how well I play Delius' music, but perhaps this thought comes to them when they remember that we were both born in England. Actually, we are countrymen only through an accident of birth and should be far apart in temperament, for I am of Italian descent and he of German ancestry. Very often modern English composers like Delius and Vaughan Williams are received with suspicion because someone has dredged up the pretense that the English people are "unmusical." Last summer when I was supposed to be taking a vacation, I scored an "Elizabethan Suite" for strings and four horns, made up of two compositions by Giles Farnaby, one by John Bull, one by William Byrd and (Continued on Page 566)

THE PIANO ACCORDION

Ear Training is Helpful to Accordionists

By Pietro Deiro

As Told to ElVera Collins

WE OFTEN HEAR accordionists lament the fact that they cannot play by ear. They must either have the notes before them or play something which they have memorized from the notes. Many of these players are accomplished musicians who have taken the time to memorize large repertoires of difficult selections. They have not, however, taken the time to stop and consider why it is that they cannot hear a melody and then recognize the intervals by sound so they are able to play it without notes.

The idea seems prevalent that unless an accordionist has a special talent he will never be able to learn to play by ear. We concede that those who have this gift certainly have an advantage but that does not mean it is hopeless for others. We assure accordionists that if they have enough persistence to work hard for a while they will not need to envy others for they will be able to do as well themselves. The basic principle back of playing by ear is careful listening so that the melody is heard inwardly, and then constant thinking of the pitch of the tones and the distance of the intervals between them.

The following explanations may seem quite elementary to those who have already studied along these lines but we have received a sufficient number of inquiries to warrant our devoting space to detailed explanations. We shall confine our discussion on ear training to the melodic pattern and reserve the subjects of rhythm, length of sounds and harmony for another time.

Accordionists have told us that they experienced their greatest joy in music when they were able to think a melody and then play it, improvising at will. This seems to bring music closer, for it comes from within. The attainment of this goal is reached by a series of progressive steps, for music is governed by definite laws.

The logical beginning for ear training is to acquire definite pitch. We use the word "acquire" purposely because most accordionists find it necessary to do so. There are not many who are naturally gifted with absolute pitch so that they can identify any tone by sound or sing the correct pitch of any tone requested without first hearing it.

There are several systems which may be used to develop definite pitch. We have found our students to respond to the system of using a small pitch pipe which can be carried about in the pocket and used at odd moments during the day while walking or performing other duties.

It proves an interesting game and most students who begin it are sufficiently interested to continue until they master it. Using A above middle C as an example, the student should first think his conception of that tone, then sing it, and then test its accuracy with the pitch pipe. At the beginning of the game he will probably be quite a few tones out of the way but persistent efforts will soon bring him to a fair degree of accuracy. When perfected he should try to identify other tones such as C, G and D. Some students prefer to begin with a C pitch pipe instead of A.

The next step is to learn relative pitch which is the ability to measure the distance from one tone to another. Intervals are the medium by which we measure distance for they represent the difference between any two notes and are named according to the number of lines and spaces they include.

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(Continued on Page 568)

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THE ETUDE

Music, Morale, and Elsa Maxwell

(Continued from Page 509)

Miss Maxwell deplores the American tendency toward over-publicized over-commercialized "specialization." According to our accepted measure of values, a man who writes a dozen jazz hits must sign a pen-name to a string quartet; a girl who succeeds in musical comedy has had a hard time entering opera. Not because abilities lack intrinsic merit, but because they are "known" for a specialty and dare not budge from it.

"Unfortunately," says Miss Maxwell, "American music has been fed on the supermarket fare, and has been so busy with the wrappings of the package that we've hardly begun to explore its contents. Just consider the fads and crazes our music has been through: opera must have 'so-called' value; the classics struggle with the 'highbrow' handicap (even though the people gladly accept classic themes in mutilated jazz borrowings!); some time ago, all music had to come by way of foreigners, and an American artist had a hard time getting his work accepted—an 'in' or an 'offsey' to his taste. Now we like that has retarded our basic appreciation of music itself. Happily enough, the worst of these misfits have now died out. We're beginning to realize that music itself has value, regardless of its trimmings. But we still have a long way to go."

A Spiritual Conception of Music

"For one thing, we must stop treating music like the Salvation Army, for which funds are raised by an appeal for charity donations. We have no acceptable public or private munifices for music; art has no accepted position in our communities. For its misguided political doctrines, Europe has elevated art to a position of honorable independence. Countries no longer than our state of Ohio have two hundred municipal opera houses. America has three permanent operatic organizations—and if ever they run short of funds, they carry the hat around in order to go on living. And the poor, defeated, browbeaten American composer! He writes, not because his own people need or want him, but in order to live. If he dares to write melody, the highbrow peers him for being 'unmodern'; and if he's 'modern' the people at large don't know what he's talking about—and care less. What a sorry spectacle it is when a nation knows and needs so little of its own art!"

"How are we to change all this?" Miss Maxwell continues. "By making music at least as important as sports in building national morale. We can get game fields or anything else for the workers—provided it's a ma-

terial nature. Let's forget material comforts for a while and concentrate on our spiritual fibres. A bit of material lack won't hurt us; but starvation of the mind and the soul means death. Until we get rid of our fads about music and bring music itself to the people as a necessary part of their personal lives, we shall have no great composer, no great audiences, and no great art."

Miss Maxwell agreed that such a program would be feasible, outlined and put into action. How, exactly, are we to make the nation realize its need, not of hits, show, big names, and glamour programs, but of music, and no great art?

"I can't tell you how to do it," replied Miss Maxwell, "but I can tell you what the doing must be built upon—honest sincerity of feeling.

Take the current wartime music as an illustration. In the last war, people felt deeply, ardently, sincerely. You could sense that feeling in the very air you breathed. The war posters were noble and inspiring. The war songs were something. But—"

"Wait a minute! The war songs I've seen so far show you streamlined glamour girls trying to sell you something—buy this, buy that. And the songs! About some slaphappy cappy who wants to lick the Jappy. Well gags and wisecracks won't tick anybody except the mental resources of those who can't think in any other terms. The fewest of our song writers concern themselves with true, deep patriotic feeling—they're busy writing hits. And they offer those hits to our soldiers and the boys we won't have them. What are they singing in the camps to-day? Not that slaphappy cappy, but the old song 'Madelon, Over There; The Long, Long Trail. And why? Because those songs give out feeling, ardor. To Elsa Maxwell, that is enormously more important than parties."

American music, Miss Maxwell is convinced, needs to free itself from fads and prejudices and echoes. It needs to reach the people, not as a star-performance, but as spiritual sustenance. The one way to make people realize their need of an art is to infuse that art with the genuine sentiment that fills the empty places in the heart and the spirit. And when the people begin exploring heart and spirit instead of dulling them with wisecracks, they are building morale. That's what we need now. We've got to do more than win; we must show the stuff that makes winners. Music can help us—provided we're willing to pay attention to music and forget about the trimmings. To Elsa Maxwell, that is enormously more important than parties.



"It's just to get my son up in the morning—he's home on furlough."

Counterpoint in Plain Language

(Continued from Page 531)

so saturated in the art that it probably "came of itself," and like Topsy, "just grew." He was undoubtedly aware of its potentialities.

A similar passage occurs also in the *Allegro Grazioso*, the slow movement of Tchaikovsky's "Symphony Pathétique." Since that, a modern poet has developed of moving whole blocks of chords in contrary motion, or "mirroring," as Egiefield Hull calls it. He quotes the following passage from the "Second Symphony" by Edward Elgar, who was much addicted to such writing:

"I don't recall the name," he said, "but it went like this . . ."

"At the first notes, I went to the piano and played *Carry On*. How do you happen to know that tune?" asked the Admiral. "Because," I said, "I happened to write it!"

Awary of Fads

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Inversions in the octave are still used, and in fact imperative; but inversions in the tenth or twelfth, or inversions of position seldom—at least deliberately. The development of harmony and modulation made possible by the tempered scale offers simpler and often more effective methods. Such contrapuntal inversions date obviously from the Gregorian age before modulation was known.

They include, by the way, one more device known as retrogression, which simply means reversal of the order of notes, so that D C F E becomes E F D C. Such retrogressions may again be inverted all ways.

The arbitrary manipulation of notes to form themes which may be developed by such means as the above is another old practice which has had modern repercussions. It dates from the period of scholastic exhibitionism which produced Josquin des Prés and his kind before the Golden Age achieved its climax in Palestrina.

At one time, for instance, Josquin des Prés (1450-1521) was hunting a job at the French court. Over and over, the courtier to whom he applied met him with the Italian answer: "Lascia fare mi," equivalent to "nothing doing." Getting tired of it, Josquin invented the syllables for notes: "La, So, Fa, Re, Mi." Using this as a theme, he contrived a whole mass out of it—and got the job.

Most of us are familiar with the little *Northern Song*, in which Schumann honored his Danish friend, Gade, by using the letters G-A-D-E

as notes for a theme. Many contrapuntists have written fugues on the name B-A-C-H. This, of course, is just polyphonic pleasure of little importance in itself. Yet it has led to great achievements. Attention should be called in this event to Liszt's use of a series of arbitrarily chosen notes from which he derived the theme of his *Preludes*. More recently, Edward Elgar first made himself famous with his "Enigma Variations" on a theme of his own, as it appears beginning in Measure 3, with its augmentation (in the tenor) at Measure 62, *et sequente*, each variation of which is a portrait of a friend.

A more serious use of diminution occurs in the end of "Samson and Delilah" where Saint-Saëns has Delilah break the blind Samson by singing back at him some of his own love-lorn phrases in diminution.

Diminution often results in a kind of "fore-shortening" of a longer phrase. In his *Menuetto Humoresque*, Grieg diminishes, or compresses, the two-measure opening phrase into a descending sequence of eighth notes.

To Depict Humor in Music

Diminution, the opposite of augmentation, is often humorously used. Wagner opens the *prelude* of "Die Meistersinger" with the pompous trumbers tramping up and down the harmony notes. Meanwhile the traps are warming up till at last we come to the dull sickening thud of a blunt instrument, and a clash of cymbals. Thus music is murdered, but all's well that sounds swell!

The same in reverse, a descending sequence slowly augmenting, gives us a *diminuendo*.

Rossini, famous for his *crescendos*, used such devices with great skill, and so did Auber. They may be cheap, but little children in cheese-cloth, running around the stage as Nubian Slaves, Amazons and what not, think it's just dandy.

The noble old art of counterpoint, capable of soaring to sublime heights, can unbend enough to give juveniles of all ages the thrill of drama.

In any case, an important duty of counterpoint is to provide the rumpus at an orchestra. This may be done in the grand manner, as Wagner does in "Die Meistersinger," by combining themes in cross-rhythms and in contrast; or just by writing in a lot of small notes repeating, as Beethoven does in his "Pastoral Symphony," where basses and violoncellos, scrubbing and rubbing at a rapid repeated figure, replace the timpani in supplying the necessary rumble of thunder.

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